IN THIS ISSUE: **AN INTERVIEW WITH SIBELIUS .... By Carleton Smith**

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Photo by Lipnitzki

IGOR STRAVINSKY

In America, January—March, 1935

EFREM ZIMBALIST
meets the captain of the SS. Gripsholm. The violinist sailed on April 21, en route to Russia at the invitation of the Soviet Government, to take part in the Leningrad Music Festival, May 20 to 30. (Photo by Ella Barnett.)

LILY PONS,
soprano of the Metropolitan Opera, sailed for Europe by the SS. Champlain on April 21. Miss Pons appeared in Paris on May 4. On May 13 she makes her London début at the Albert Hall. Thereafter she will sail for South America for a season at the Colon Theatre, Buenos Aires. Then follows a three months' rest in France before her return to the United States for a concert tour in late November. (Photo by Cosmo-Sileo Co.)

STUDENTS OF THE CLEVELAND INSTITUTE OF MUSIC
in scenes from the double bill presented on April 15 and 16 by the opera and orchestra department, in the Cleveland Playhouse. Rameau's Pygmalion and Grétry's André and Denise were given. The picture on the left shows Tillie Schenker and Reuben Caplin in the Grétry work; the other, Margery Schneider and Tanya Rivin in Pygmalion. (Photos by H. Hewett.)

HUNGARIAN RHAPSODY,
as published in the Musical Courier. Arpad Sandor, accompanist of Jascha Heifetz, married on April 3, in Budapest to Lisl Blech. This photograph was taken a few minutes after the ceremony. Left to right, the party consists of Jascha Heifetz, Arpad Sandor, Lisl Blech, and Jenö Hubay, noted Hungarian composer-violinist.

WALTER GIESEKING
en route to Europe after his concert season in America. (Photo by R. Fleischhut.)

ADA SODER-HUECK,
voice teacher and coach, now in her twenty-seventh year of teaching in New York, will hold a summer master class during June and July. Mme. Soder-Hueck is shown on her roof garden.

WILLIAM J. CHARLTON (center),
administration director of the Zeckwer-Hahn Philadelphia Musical Academy, presented Alvin Rudnitsky (left), eleven-year-old violinist, in his début recital in the Foyer of the Academy of Music, Philadelphia, on April 4. May 3, Mr. Charlton presented Ruth Oehler, young pianist (right), also in her initial recital, in the same auditorium. Both Miss Oehler and Master Rudnitsky are students at the Philadelphia Musical Academy. (Rudnitsky photo by Richard T. Dooner.)

CHARLES STRATTON
sang with the Boston Symphony Orchestra on April 13 and 14, taking the tenor rôle in Prokofieff's Sept, Ils Sont Sept.

(See Inside Back Cover for Additional News Pictures)

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St. Louis Municipal Auditorium Opens With Gala Opera Series

Inauguration of City's Sumptuous New House a Brilliant Event—Large Audiences Give Enthusiastic Reception to Performances—Bori, Rethberg, Martinelli, Chamlee, Roosevelt and Frigerio Among Applauded Artists

By OSCAR CONDON

ST. LOUIS, MO.—After seven years of operatic famine, St. Louis staged grand opera for a brief season, opening on April 21, in a setting brilliant beyond anything hitherto experienced in the city's musical history. The restoration was part of the inaugural program of the city's new Municipal Auditorium, which contains an opera house of sumptuous design, seating 3,563 persons.

That old favorite of opening nights, Verdi's Aida, was selected for the first presentation. The house was sold out with a number of standees in the rear balcony. For an hour before the curtain, glistening limousines pulled up to the canopied entrance of the auditorium, emitting the patrons clad in furs, jewels and formal attire. Practically the whole orchestra floor was in evening dress, and the operatically sophisticated in St. Louis are comparing the cosmopolitan character of the audience to first nights in New York and other world musical centres. It was a thing St. Louis with its lethargic, comfort-loving leaven of Germanic people was not believed capable of staging.

The opening night's brilliance gave the season a good start toward financial success, and as it draws to a close, prospects are even brighter for finishing up with a tidy sum left over for future productions. In a sense, the inaugural season was a test to determine the financial possibilities of establishing brief grand opera seasons as a permanent annual institution here. This has been the aim of Guy Golterman, the director, since he began planning his season a year ago. While the box-office returns are not all in as yet, Mr. Golterman is greatly encouraged, and is going ahead with his plans for a fall season, preparations for which will start as soon as the inaugural is out of the way.

AIDA OPENS SEASON

Artistically too, not only the opening nights but the succeeding presentations were triumphant successes. The cast for Aida was made up almost entirely of singers from the Metropolitan Opera House in New York, headed by Giovanni Martinelli and Elisabeth Rethberg in the principal rôles, and supported by a well trained chorus of local singers numbering 100 voices, a sixty-piece orchestra selected from the St. Louis Symphony Orchestra, and a ballet of fifty dancers.

There was little of the nervousness one would expect in a new house on an opening night. The artists immediately sensed they had nothing to fear from the acoustics of the house, and were at ease throughout. Both Martinelli and Rethberg, in magnificent voice, were enthusiastically received. The audience had scarcely gotten settled back in its chairs when Martinelli entered upon Celeste Aida, and thereafter the performance was punctuated throughout with ovations and curtain calls. Claudio Frigerio, Guido Guidi and Eleanor La Mance shared in this enthusiasm. St. Louis audiences have only rarely heard so rich and resonant a baritone as Mr. Frigerio, while Miss La Mance lived up to all the fine advance notices about her, in the rôle of Amneris. Frigerio sang the Amonasro rôle, and Guidi was the Ramfis. Louis D'Angelo of the Metropolitan gave an outstanding performance of the King, Lodovico Oliviero was the Messenger, and Rita De Leporte, premiere danseuse of the Metropolitan, was feted in her dance in the triumphal scene.

IL TROVATORE PRESENTED

Two nights later, the same principals appeared in Il Trovatore. A ballet had been planned for this presentation but was discarded at the last moment. Martinelli, Rethberg and Frigerio scored even greater triumphs in this than in the opening presentation. Critics were unrestrained in their encomiums for Martinelli, particularly for his singing of the Di Quella Pira, and the prison scene. Frigerio invested the rôle of Count di Luna with a warmth that brought repeated curtain calls. Miss La Mance was effective in the prison scene, when both her vocal and dramatic gifts were displayed to realize the fullest potentialities of her rôle. Maria Marceno, young lyric soprano of St. Louis, who had been singing in the chorus, was given the rôle of Inez, in Trovatore, and not only captivated the audience but also the principals with whom she worked. She has a voice of exceptional clarity, not large, but melodious and pure.

(*Continued on page 19*)

Philharmomic Fund of $501,659 Achieved

Harry Harkness Flagler, president of the Philharmonic-Symphony Society of New York, spoke to the radio audience during the intermission of the regular Sunday concert of the orchestra, April 29. Mr. Flagler said that as a result of the campaign to raise $500,000 to insure the orchestra's continuance for the next three years, $477,000 had been contributed. A sum of $59,132 has come from the radio listeners. The final total was $501,659, according to an announcement by Mr. Flagler, who presided when the campaign closed with a "victory dinner" and program at the Waldorf-Astoria on April 30.

Dresden Strauss Festival for Composer's 70th Birthday

DRESDEN.—The State Opera management announces that a Richard Strauss Festival Week is to begin June 11. Dr. Strauss will be seventy years old on that date and has promised to spend the day in Dresden. The management of the State Opera plans to celebrate the birthday of the composer with fitting honors and open the Strauss Festival Week with an entirely newly staged and re-studied performance of Rosenkavalier. Dr. Strauss will direct twice during the festival.

E. J.

Covent Garden Opera Box-Office Prospers

LONDON.—Advance bookings for the Covent Garden Opera season, which opened on April 30, were the best since 1919, and every seat in the house, including the gallery, was sold for the first performance of the Ring.

C. S.

New English Drama on Macbeth Follows London's Eastertide

Lawrance Collingwood Uses Shakespeare Text, Avoids Verdi Manner—Holst's Choral Symphony Restored—A New Bax Tone Poem—German Mahler Champion Makes London Début—Smeterlin, Garbousova and Other Recitalists

By CÉSAR SAERCHINGER

LONDON.—If my readers have not heard from me in three weeks it is not because this scribe has been lazy or fed up with the gentle art. Nor has the early springtime turned my fancy to the lighter muse. The reason is that Englishmen take their holidays seriously—more seriously than anything except the "liberty of the subject" and they have been exercising that liberty everywhere except in the stuffy concert halls. Easter came on the wings of music (chiefly sacred) but it vanished on the wings of silence while Londoners fled to the country on anything with wheels. "It's a fine day, let's go out and kill something," is a slogan sometimes attributed to the red-blooded Britisher. He used to do this with a gun; nowadays he does it with his "tin lizzie." (The result is an annual holocaust which has just resulted in a new set of road laws being imposed).

Returning at last to his muttons, the British musician started about a week ago to make up for lost time. The first thing he did was to produce a brand-new all-English opera. "Brand-new" does not apply to the text and "all-English" does not apply strictly to the music, for the text is by Shakespeare (Macbeth) and the music by one Lawrance Collingwood whose inspiration leans heavily on Wagner and the more emotional Russians. Hence he succeeds best in the scenes of horror and madness and *macabre* melodrama in which Macbeth abounds. Unlike Verdi, he has used Shakespeare's actual words and has made a brave attempt at preserving the accents of poetic speech. On the other hand, there is not much in the way of real characterization and nothing that might be called lyric relief. It is not modern but the orchestration abounds in color and suggestive tone-painting of the pre-war variety.

The work, conducted by the composer, had an efficient production at the Sadlers Wells Theatre (where Collingwood conducts opera regularly) and had a very warm reception as the first "heavy" English opera to be heard here since Goossens' one-act Judith. Joseph Farrington was an excellent Macbeth, Sybil Crawley a vocally powerful Lady Macbeth, and Henry Wendon a mellifluous tenorial Banquo. The three witches made a real feature of their scene.

Other operas recently performed by the Sadlers' Wells company are Don Giovanni (in Edward Dent's brilliant, light-footed English version), The Barber of Seville, and Tosca, in which Florence Easton made a welcome reappearance as fresh in voice as ever. These performances are of excellent quality and draw enthusiastic audiences night after night.

FROM PURCELL TO HOLST

The symphony orchestras, roused from their Easter siesta, have also delved into British music to some purpose. The B. B. C. Orchestra with the B. B. C. Chorus, conducted by Adrian Boult, gave us a British program from Purcell to Holst that was impressive if not 100 per cent. entertaining. Purcell's Coronation Anthem is a magnificent piece of musical architecture which foreshadows Handel and even Bach. A nation which produced such music is capable of the highest achievements in the tonal realms.

Holst's Choral Symphony, originally performed at the Leeds Festival of 1925 (and reviewed on that occasion in the Musical Courier) attempts to enhance the austere pseudo-classicism of Keats' Ode to a Grecian Urn with a background of mystery and bursts of ecstasy, but only half succeeds. If the poetry were less great the music might seem greater; as it is one admires Keats and resolves to read more of him—without musical accompaniment. Between the two works we had a splendid performance of Delius'

(*Continued on page 24*)

Janoschik, Work by Karl Hába, Wins Warm Acclaim in Prague

A Surprise Success—Good Music But "Philosophical" Method Unsuited to Folk Subject—Czech and German Operas Doing Each Other's Material—Mária Németh Sings, Feuermann Plays

By GERTH-WOLFGANG BARUCH

PRAGUE.—The world première of Karl Hába's first opera, Janoschik, produced at the Czech National Theatre, provided an agreeable surprise in Prague musical circles. Karl Hába, brother of Alois Hába, internationally known protagonist of quarter-tone music, was not considered of any great importance himself, but it now appears that his relationship with the better established relative has unduly retarded his own career, for he proves to be a promising figure in operatic composition and one to be regarded as an independent creative factor in the future.

Janoschik, the hero of his opera, is a legendary character in Slovakia. The folk tale about him has been dramatized by Anton Klaschterskeho in four short acts. The action describes the revolt of oppressed peasants who are obliged to do slave labor in the burning heat of the sun. Janoschik, a student of theology in the town, returns home just as his old father has been killed by an overseer. This ruthless despotism makes him take the law into his own hands.

With a group of like-minded friends, Janoschik organizes a band of fighters for justice and liberty. He becomes a brigand, robbing the rich to assist the poor. But his revolutionary acts are somehow associated with symbolism and superstitious belief. Janoschik possesses two magic objects, a girdle and a stick, and these endow him with superhuman strength. A love affair, which is subordinate to the principal story, is responsible for the appearance of a jealous rival among his companions, who takes possession of both these talismans. Thus Janoschik becomes defenseless and is easily captured by the police. At death's door, he pronounces, as a martyr's prophecy, the people's deliverance from suffering and misery and so becomes a symbol of liberty and a better social order.

(*Continued on page 24*)

Centennial Music Week Held in Toronto

Programs by Symphony Orchestra, Hart House Quartet, Mendelssohn Choir and Massed Band Heard by Large and Enthusiastic Audience

By ARLEIGH WATSON JUNOR

TORONTO, CAN.—From April 16 to 23 the City of Toronto celebrated its 100th birthday by presenting a full week of musical events of first importance. It happens that 1934 is also the 400th anniversary of Canada, the fortieth birthday of the Toronto Mendelssohn Choir, the fortieth birthday of Massey Music Hall and the tenth birthday of the Hart House String Quartet. From towns and cities near and far many thousands of visitors came to enjoy this musical festival.

The first evening performance was in Massey Hall and was given by the Toronto Symphony Orchestra, under its conductor Dr. Ernest MacMillan, assisted by the Conservatory Choir of 200 voices, also conducted by Dr. MacMillan, and a quartet of vocal soloists. The program began with three Wagner numbers, the Meistersinger overture, the Siegfried Idyll and the prelude to Act III of Lohengrin. Then came a rarely fine performance of Beethoven's ninth symphony. The orchestra did some superb work in the Wagnerian numbers and Dr. MacMillan conducted the whole evening's music without score. The chorus was well trained and sang with great spirit and evident joy. The soloists were Jeanne Hesson Pengelly, soprano; Eileen Law Marshall, contralto; George Lambert, baritone; Leslie Mardall, tenor.

GABRILOWITSCH ASSISTS HART HOUSE QUARTET

The next evening Massey Hall was again thronged for the Hart House String Quartet concert. This local organization has returned from its annual tour of United States and Canadian cities and for this concert was assisted by Ossip Gabrilowitsch, pianist and conductor of the Detroit (Mich.) Symphony Orchestra. They were greeted by prolonged applause, playing with high feeling and perfection of ensemble a beautiful program including Mozart's G minor piano quartet, Beethoven's C sharp minor work for strings alone, and Brahms' F minor piano quintet. The personnel of the Hart House String Quartet is Geza de Kresz, Boris Hambourg, Harry Adaskin and Milton Blackstone.

(*Continued on page 7*)

Metropolitan Season of Fourteen Weeks Assured

Official announcement has been made that the 1934-35 season of the Metropolitan Opera will consist of fourteen weeks, beginning on December 26. Next season will be the Metropolitan's fiftieth, and the twenty-seventh under the direction of Giulio Gatti-Casazza. The continuance of the organization for another year has been assured by a campaign for a guaranty fund, which culminated in the Second Opera Ball, held on April 27 at the Metropolitan Opera House, with Lucrezia Bori heading the committee in charge. She served in a similar capacity for the campaign and First Opera Ball last spring.

This year's ball presented a pageant entitled Le Roi s'Amuse a Fontainebleau directed by Ben Ali Haggin. Many persons prominent in the music, stage, screen and social worlds took part. Miss Bori, Rosa Ponselle, Gladys Swarthout and Richard Crooks sang. Harriet Hoctor danced. The Metropolitan Orchestra supplied the musical background. Wilfred Pelletier conducted, and Ernest Schelling and Walter Damrosch directed special numbers. Miss Bori, in a short speech, thanked the public for its support, and said that the contributions received during the campaign made possible another season of Metropolitan opera.

AN INTERVIEW WITH SIBELIUS

By CARLETON SMITH

"IF you will call Professor Sibelius when you arrive in Helsinki, he will arrange to meet you. He knows you are coming," came the message from Jarvenpaa to Lapland.

I stayed several days longer by the fast-running Patsjoki and listened to the music from the water on the rocks, music going on forever in the midst of a profound silence. I was loath to travel southward along the single highway from the Arctic, with reindeer starting suddenly across the road again and again, and leaping over mysterious fells and salmon-filled streams. The vast uninhabited wilds and endless moors occasionally rose above the tree line. All during the night the oblique rays of the sun covered the whole with a saffron light. It was neither sunset nor sunrise, but the blended loveliness of both.

Fearing that it would be different as we went further away from the sun, I stopped at Inari near the Lapp encampment. The queer noises of these aborigines deserve careful study. I wished that they could be put down on paper.

Here I was introduced to one of the oldest of man's customs—the "sauna." In a crude house near the river, a pile of stones was heated and cold water thrown upon them for the Finnish bath. As I lay upon wooden benches in the steam-filled room, I thought of that law of physics about warm air being lighter than cold. Moving to a bench six inches higher made the beads of sweat triple in size and the stream of perspiration grow. Finally, attendants came and beat me with birch branches—a most pleasant sensation—after which I moved to an adjoining room for a long nap.

In my drowsing there came the sound of voices across the river, singing strong music—songs that come from ages past. . . , about the coming of spring . . . , the mother who had lost her child . . . , the long winter night.

PICTURESQUE LEGENDS

Going on toward Helsinki, fellow-travellers told me strange and conflicting stories about the celebrated composer. In his own land many legends have grown up concerning Sibelius. They arise, I supposed, from a lack of understanding of the aloofness that separates him from his people. There were countless descriptions with exaggerated details . . . . for instance, the story of his ordering a large hole dug in his yard and having it filled with concrete merely to satisfy a passing whim. These reports seem to be an effort on the part of the Finnish "man in the street" to explain this national hero with whom he can find so little in common.

From Helsinki, I telephoned the Sibelius villa.

"We are very sorry. Professor Sibelius is not at home. Will you call tomorrow?"

Tomorrow I called.

"We have not as yet located Professor Sibelius. Could you come next week? After the week-end he should be at home. . . . You will not be in Finland then? Very well, then, we will try again."

My hospitable hosts took me in the evening to the Kaivohuone, Helsinki's great summer cabaret, where dancing and international music are the order. They told me Professor Sibelius often came there. I wondered if he might come that night. He did not. Another frequenter of the place said he had not been there in years. Evidently the composer's neighbors know little more about him than a stranger.

On my return to the hotel in the light Finnish night, near what should have been dawn, I found a small white card in my box:

PROF. J. SIBELIUS
UUSI-HOTELLI
14:30, HAMEENLINNA

Immediately I began hunting time-tables. Yes, a train left late in the morning that would stop at Hameenlinna. The appointment had been arranged conveniently. "Uusi-Hotelli . . . . New Hotel . . . . It was a resort perhaps. . . . !"

THE COMPOSER'S WOODLAND RETREAT

From the Hameenlinna station, the hotel was a half-hour tramp through the woods and the town. I stopped in a grocery store (which, by the way, was well stocked with Sunkist raisins and English biscuits, and even displayed a cash register from Dayton, O.) to inquire the directions and to ask the merchant if Sibelius were there. He told me the way to the Uusi Hotelli, but assured me that Professor Sibelius would never be in Hameenlinna.

At last I found the place—an old frame building, one end nearly caved in. The sign that announced the "Uusi" had slipped down. The stairs leading to the second floor were not all there. But inside everything was spick and span, in true Finnish fashion.

A woman came from the kitchen. "Professor Sibelius? Yoo!"

She indicated that I should be seated. I could hear sounds in an adjoining room, and some mumbled conversation. I waited.

Soon there approached a bald, somewhat elderly man, heavy and powerful, wearing a high stiff collar and large, starched cuffs. He walked very quickly toward me. It was Sibelius.

"You are very good to come from America to see me. You, a young man," he said. "I am honored you come to see me. Sit down and eat. A dinner. You must. What you will drink?"

He is hospitality itself. With his grand gestures and the manner of a cultivated European, he makes you feel at home.

"The room, you don't mind, I hope. It is plain. But I like the quiet here. I come often." A wave of the hand to the servants. I was studying the enormous head, the strong lines in the forehead, the evidences of strength and weakness written in his features.

"You prefer English? But my English is very bad. I know Greek, Latin. . . . classical education, yes. . . . Italian, French, German, Swedish, Finnish, but not much English. But if you prefer it, of course."

The food was served. We ate and drank. He was nervous. Several times he jumped up from the table and rushed to the out-of-tune piano to play fragmentary chords. "You excuse me, please, one moment."

IMPRESSIONS OF AMERICA

In less than a moment he was back. "You come now from America? I like America. Very epic, you know. Stirring. . . . grand. I like only not *reclame* there. Too much for me. Sibelius is music, yes?"

I told him that in America his music was about to be the vogue—that through the efforts of Koussevitzky and Stokowski, the radio and recordings, everyone had an opportunity to hear his symphonies.

"This success you tell about makes me very happy. Koussevitzky is friendly to me. I have never met him but we correspond. Stokowski, too! I have his *disques*. And Zimbalist, who played my violin concerto, I think a very great artist. Yes, it is a great pleasure that America like my music. I am glad. For, pardon me, I like too my music." He peered at me quizzically.

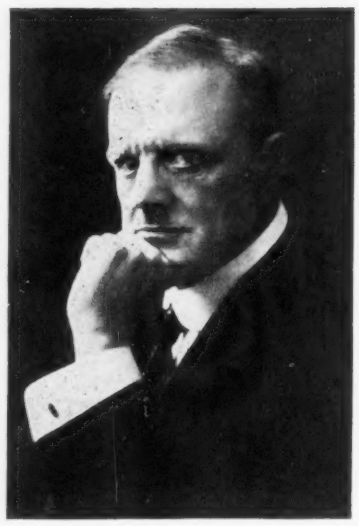
"It is not good that Sibelius likes Sibelius too much? But you forgive me. You must know that if I do not like myself, I could not write myself. Very much Sibelius, my music, you think?"

I replied by asking him directly what problems he encountered in composing. It was then that I thought his eyes changed from a kindly blue to a steely gray.

"Of that we do not speak. My music is Sibelius. . . . in the air."

Several times thereafter, I felt in his conversation two contradictory motives—a wish to remain alone, an independence that approached aloofness, and a desire to please, to be genial.

If Sibelius seems implacable and unyielding in his refusal to talk of his creative process, it is probably because he has not analyzed it; he does not know whence it springs. His best expressions come from the sub-conscious naturally, and he feels no necessity for prying into the process. He



JEAN SIBELIUS

makes no specific claims for his music, other than it is his own. He does not analyze its merits and demerits. He reiterates only that it is not literary in its inspiration.

MUSICAL PREFERENCES OF SIBELIUS

"I do not like Wagner. He is too much on paper. I must always look to symbols to understand. For me, Mozart is best. . . . a genius! He is in the air. I would be like him. Palestrina and in later days Debussy, I prefer."

"Yes, I write very facilely. In a few minutes I can sketch a symphony. But it is not good. I am facile. . . . I am not literary. I can write a symphony now, only no one would have it." He smiled at me warmly. "You know, I like opera. . . . but opera does not like me."

Of his eighth symphony Sibelius would say nothing. I spoke to him of a recent conversation I had had with Ernest Newman in which the Englishman said the seventh symphony and Tapiola were the two greatest orchestral works of Sibelius, since they represented "the utmost in his development as a thinker in the blending of form and expression."

Sibelius remarked: "Newman is a great critic, the most penetrating writer in your language. He knows much about my music. I like to read him."

Another quick dash to the piano. The clock on the wall had struck, and Sibelius heard the piano strings vibrate. Several chords and then, shaking his head, "Piano speak to me. . . . I like to hear him speak. I admire him."

Sibelius does have a primitive mind, in the sense in which Cecil Gray uses that adjective to describe a mind that works intuitively rather than consciously or intellectually. But the composer is extremely sensitive and often subtle in his conversation. His approach to a subject is startling, even when it is not intended to be so; and yet he is keenly aware of the effect on his listener. He may not have any purpose in view when he utters his striking remarks; but he watches carefully, perhaps intuitively again, the reaction to what he has said. It is probably this awareness that makes his personality so difficult to comprehend. Anyone who has felt the force of his active mind would agree at once that it is of no commonplace virility. Sibelius is not disturbed that it does remain something of an enigma.

At times he can be extremely cautious. In response to a query about the future of musical composition, he said, "I am no prophet."

"Do you know any music you like in America, Mr. Sibelius?"

A long pause, and then in all seriousness, he answered, "Edgar Allan Poe!"

DEPRECATES HERO-POET TRADITION

If ever in the past Sibelius felt himself the hero-poet of Finland, the Wainamoinen of the Kalevala, playing an instrument "shaped out of very sorry," he has forgotten it. The dream of awakening the heart of his people to greater national consciousness, and instilling them with renewed vigor, may at one time have flitted across his consciousness, but I doubt it. He minimizes the folk elements in his music; he shuns the notion of being the artistic mouthpiece of a race.

"Sibelius is cosmopolitan. . . . is of the air, in every country," he says. "Though Swedish in origin, I am great patriot." And later, "Nurmi and Saarinen are both Finnish. Great *reclame*. . . . Nurmi for all people. I think Sibelius for the few! Very musical, the Finns. They like music, but very old music. They take not to the. . . ."

Expressing his appreciation for Finland's generosity to him (over forty years ago the government granted a life pension to him, which now exceeds $20,000 a year), Sibelius said, "The Finns very practical, but kind. I am grateful to them. For Sibelius, money not exist. No money, just life."

Sibelius is responsive to physical nature. He is not insensitive to the social and psychological conflicts of people but he has avoided them, observant and curious though he is. In those contacts he has, he relies on the keen intuition for which he would have been famous had he been a diplomat.

With boyish enthusiasm he inquired if I knew Finland. "You know Koli. . . , Lappi . . . , Karelia. . . , the Saima? Too melancholy for you?

"In the winter I go to Italy for change. But it is too beautiful for me always. Hard to keep young. There I slow up and stop. I must come back here. I like forests where is only Sibelius. I am egoist. . . , a great egoist. I like too much Sibelius, but is necessary for me. Very curious. But so!"

Somehow out of these fragments of speech and gesture, a personality evolves that is alive and vital. His capacities for expression are increased by brevity of statement in his conversation as well as in his music. These apparently incoherent utterances present a natural and logically unified discourse upon matters that Sibelius could discuss in no other way.

A POWERFUL PERSONALITY

One is tense from the contact with a powerful and independent personality—a man simple and direct, not afraid of himself, pondering the unanswerable riddles of existence, but able to discuss them only in his music. One feels the creative energy of his spirit in flight, striking strange figures in colors that will not fade because they are born of profound experience. In just what experiences, we cannot say. We know only that it is not otherwise. Whatever chemistry gives rise to his character and his music is a secret of creation.

Sibelius would have it remain so.

We come nearest to Sibelius the man of today in his later symphonies. Gradually, there has emerged in his maturity a musical personality that is as completely and solely himself as is the individual I found when I visited him in Finland. His writings and his conversation are both characterized by an instinct for economy. He plunges into his subject without preamble, and having said what he has to say, ceases abruptly. There is no explaining why this or that fragment—in either his music or his conversation—should come to the surface at this point or that. It does naturally, and in the end we feel that it (or he) could not have been otherwise.

Sibelius is himself, candidly naïve and modest—sensual, even—in his emotional approach to life. He has enjoyed living and telling through music his pleasures and his sorrows. He is not unhappy in solitude. He is alone. The one phrase comes over and over again: "Imitation for me is impossible. It is necessary for me to be myself."

Biennial Convention of N. Y. F. M. C. Set for May

The ninth Biennial Convention of the New York Federation of Music Clubs is to take place in Watertown, N. Y., May 10, 11 and 12. The convention will be held in connection with the first music festival in many years for the Northern New York territory, sponsored by the federation and to be continued as an annual event. Governor and Mrs. Lehman are honorary patrons of the festival. Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, is to be present on Friday and Saturday and will be honor guest and speaker at Friday night's banquet.

Soloists during the festival are to be Samuel Spurbeck, violinist; John Barr, tenor; Stuart Gracey, baritone; George MacNabb, pianist (assisted by Squire Haskins at a second piano); Mary Plunket, soprano; George Hawes, tenor; Charles Winslow, baritone.

Choral events include massed choral singing and contests for women's choral groups. The massed chorus is to be conducted by Charles Burmaster and Helen Hosmer. Three orchestras will be heard—the Ogdensburg Civic (William Fewan, conductor), Watertown Little Theatre (Lysle Schmidt, conductor), and the Potsdam Symphony (Franklin Bishop, conductor).

The delegates, who are traveling by motor from various parts of the state, will have an opportunity to take a scenic trip on the St. Lawrence by courtesy of the Chamber of Commerce and afterward be entertained at tea by the Cape Vincent Music Club. One of the programs features Northern New York composers and artists. The works of Marianne Genet, Clarence Johnson, Hazel Fletcher Hawley, Dr. Adolph Frey, Dr. William Berwald and Elizabeth Merz Butterfield will be presented. There are two forum luncheons—an educational one on Friday with Clarence Johnson, Louise Weigester and Dr. Russell Carter as speakers, and on Saturday, a forum taking up the department of chorals, opera, choirs and festivals, Mrs. John McClure Chase presiding and representing the choral department and Stuart Gracey presenting the work of the reorganized opera department.

The junior division has its contests in piano and violin on Saturday morning, with the winners playing on the junior program in the afternoon and receiving their awards at that time. The junior choirs will contest early Saturday afternoon. Regular routine and the election of officers take place at the convention.

IN NEXT WEEK'S ISSUE

BACH, BEETHOVEN, BRAHMS and BOVINES

By DAVID EWEN

Boston Symphony Orchestra Presents Beethoven's Ninth

Financial Report of Organization Reveals $50,000 Gift from Treasurer of Board—Week's Programs Include Choral and Recital Events of Interest

BOSTON.—A brilliant Tschaikowsky Festival occupied the attention of Serge Koussevitzky and his Boston Symphony Orchestra during the final week of its season here, April 23 to April 28. Four concerts of orchestral music were given, and one of Tschaikowsky music in chamber forms (including songs).

A detailed review of the festival will appear in next week's issue of the Musical Courier. In the meantime it is interesting to note the strategically favorable financial position of the Boston organization as compared with other American symphony orchestras. It has been announced that the Boston Symphony Orchestra has received this year the largest total of subscriptions to its deficit in its entire history—a total of $102,741.07—leaving a balance of only $18,000 to be made up before the books are closed on July 31. Fifty thousand dollars of this huge sum was recently donated, your correspondent learns, by Ernest B. Dane, treasurer of the trustees.

On top of this Mr. Dane made a gift of stock he owned in Symphony Hall to the Boston Symphony Orchestra, being thus instrumental in the orchestra acquiring title to the hall. This transaction, it is understood, will result in a sizable saving in taxes for future seasons.

BOSTON SYMPHONY FEATURES BEETHOVEN

The Boston Symphony under Koussevitzky gave Beethoven's ninth symphony on April 17, completing its Tuesday afternoon Beethoven cycle before a very large and appreciative audience. The able quartet of soloists included Olga Averino, soprano; Nevada van der Veer, contralto; Dan Gridley, tenor; David Blair McCloskey, baritone. The chorus was the Bach Cantata Club.

On April 20 and 21 Koussevitzky devoted the first half of his program to Beethoven's Prometheus overture and eighth symphony, both of which were given delightful readings and performance. The second half of the program was made up of a suite from Falla's El Amor Brujo and the Respighi transcription of Bach's C minor passacaglia and fugue. The playing of the latter work was one of the high water marks of a season that has been marked by superb performances.

SINGERS TWO

Rosamond Chapin, accompanied by Katherine Gravelin, presented a program of German Lieder at Jordan Hall on April 17. An appreciative audience heard her in musical and understanding versions of songs by Franz, Brahms, Hugo Wolf and Richard Strauss.

Marguerite d'Alvarez, contralto, rarely heard nowadays in Boston, was the artist at the second of the Ritz Morning Musicales on April 19. Madame d'Alvarez' opulent vocal resources were employed in numbers by Handel, Strauss, Erich Wolff, Schubert, Chausson, Debussy, several songs in English, and a group in Spanish. Ned Hart was the able accompanist.

ENSEMBLE CONCERTS

The Flute Players' Club, Boston's enterprising chamber music organization, under the artistic direction of Georges Laurent, gave its final concert of the season on April 22 before an encouragingly large audience. The program included works for various combinations of instruments by L. G. Guillemain, Roussel and d'Indy, and songs by Rameau, Loeffler and Charles Ives. Rulon Robison, tenor, accompanied by Edwin Biltcliffe, was the singer. The instrumentalists were M. Laurent and several of his Boston Symphony Orchestra colleagues.

A similarly stimulating program was given before an invited audience at the Gardner Museum on April 25, the program being in the nature of homage to Charles Martin Loeffler, and consisting entirely of his works. An audience that crowded the auditorium heard Olga Averino in a group of songs, Richard Burgin in violin pieces, and a chamber orchestra (led by Mr. Burgin) in the Canticle of the Sun of St. Francis of Assisi, with Mme. Averino as the solo voice. The composer was cordially greeted by the audience, and Wallace Goodrich made a brief address.

On the afternoon and evening of the same day two performances of a program were given at the Shady Hill School in Cambridge, for the benefit of the school. The music consisted of a Haydn string quartet, four Brahms songs, the Beethoven C minor piano concerto, and the two sets of Brahms Liebeslieder, op. 52 and 65, for piano duet and mixed vocal quartet. Joseph Lautner, tenor, and Antoinette von Eggers Doering, pianist, were the solo performers.

An unusual concert, signalizing twenty-five years of competition for the Mason and Hamlin piano prize at the New England Conservatory of Music, was given at Jordan Hall on April 25. Fourteen pianists, all of whom had at one time or another won the prize piano, took part in the program, which included a Bach-Vivaldi four-piano concerto, the Mozart double concerto, the Bach triple concerto in C major, two-piano works by Saint-Saëns and Sinding, and solos from Debussy and Liszt by Gladys Elizabeth Gleason, this year's winner. The Conservatory Orchestra, under Wallace Goodrich, assisted in the concerti.

VOICES JOINED IN CHORUS

The Apollo Club, a men's chorus ably led by Thompson Stone, gave its 300th concert on April 24 at the Women's Republican Club. Mr. Stone is the third conductor of an organization that has had a continuous existence of more than sixty years. The program at the latest concert, which was applauded by a large and enthusiastic audience appreciative of Mr. Stone's expert leadership, had for its principal number Cadman's setting of The Vision of Sir Launfal. Other works, well sung, were by Sullivan, Bruch, Gounod, Friml, Henschel and Wagner. George Boynton, tenor, Irving Townsend, Jr., baritone, and Loriston Stockwell, bass, were the soloists. In addition, Abbie Conley Rice, in rich contralto voice, sang a group by Lully, Bach, Carpenter and Rachmaninoff. Earl Weidner was the accompanist.

OTHER PROGRAMS

Recent musical programs have been given at the Fine Arts Theatre on April 19 by Artiss de Volt and her harp ensemble, assisted by Harry Dickson; and on April 21 by Olga d'Allaz, who ranged from the Baltic to the Black Sea in Song and Dance.

Esther Stein, talented young pupil of Manfred Malkin at the Malkin Conservatory of Music, gave a successful program in New Bedford on April 11, before an audience that greeted her as an artist. The program included numbers by Chopin, Schumann, Paganini-Liszt-Busoni, Beethoven and Bach.

M. S.

Musical Art Management Corporation Founds Far Eastern Branch

The Musical Art Management Corporation (Alexander Merovitch, president) which a few weeks ago established a Pacific Coast branch, with Wilfrid Davis as manager, now announces the addition of Far Eastern bookings, with Alfred Mirovitch, executive vice-president, in charge and offices in Los Angeles. Alfred Mirovitch will leave, within the next few months, for Shanghai, China, to establish a branch there, representing the Musical Art Management Corporation in China, Japan, East Indies, British India and the Philippine Islands. From there he goes to Russia to continue negotiations in connection with arranging a musical Soviet season in America.

Centennial Music Week Receives Elaborate Celebration in Toronto

(*Continued from page* 5)

The following evening the concert was given in Arena Gardens to allow for the size of the audience, which was over 6,000. This program was presented by the School Children's Chorus of over 1,200 voices, under the leadership of Emily Tedd, supervisor of music in Toronto schools. Four hundred other children contributed folk dances and all were accompanied by the Toronto Concert Band under Captain Hayward. The delightful affair was under the auspices of the Board of Education.

BANDMASTERS CONVENE

Friday night was the American Bandmasters Association Concert, played in Massey Hall by eighty picked bandsmen from various Toronto bands. Captain Charles O'Neil of Quebec City is president of the American Bandmasters Association. Visiting bandmasters who conducted their own compositions were Ernest S. Williams (New York), J. J. Gagnier (Montreal), Frank Simon of the Armco Concert Band, Peter Buys (Hagerstown, Md.), Walter M. Smith (Boston), Henry Fillmore (Cincinnati, O.), Ernest N. Glover (Middletown, O.), Philip Egrier (West Point, N. Y.), Del Staigers (New York), R. J. Dunn (Texas), Charles Benter (U. S. Navy Band, Washington), Carl Busch (Kansas City, Mo.), Edgar Mear (Evanston, Ill.), Victor J. Grabel (Chicago), Edwin Franko Goldman (New York) and Herbert L. Clarke, a former Torontonian, now of Long Beach, Cal. This brilliant concert was concluded by Captain R. B. Hayward of Toronto leading The Star Spangled Banner in honor of the visiting bandsmen and Edwin Franko Goldman leading God Save the King, an exchange of international courtesies which was wildly applauded.

CHORUS SINGS BACH MASS

The fifth evening concert was given in Massey Hall by the Toronto Mendelssohn Choir under the direction of Dr. H. A. Fricker assisted by a full symphony orchestra and presenting the Mass in B minor of Bach. The soloists were Dorothy Allen Park, soprano, Eileen Law Marshall, contralto, Hubert Eisdell, tenor, and Frank Oldfield, bass. The Mass was sung with gorgeous tone, enthralling reverence and great precision by this choir of 250 voices. Dr. Fricker and the soloists scored another triumph and brought the evening series to a majestic close.

Each afternoon of the week special centennial concerts were presented in Eaton Auditorium. On Monday, Reginald Stewart led the Chamber Music Orchestra in an interesting program including the Bach prelude in B flat minor (transcribed by Mr. Stewart), Bach's suite No. 3, the Tschaikowsky Andante Cantabile, Grainger's Handel in the Strand and Mozart's Night Music (in which Mr. Stewart was solo pianist). Tuesday afternoon, Alexander Chaludin led his popular Melodic Strings Band in a varied program. Wednesday afternoon was a piano event; three young Toronto pianists, Naomi Yanova, Etta Coles and Madeline Bone, played a program for one, two and three pianos. On Thursday afternoon, Samuel Hersenhoren conducted his instrumental septet, The New World Chamber Orchestra, in a delightful program.

LITTLE SYMPHONY ORCHESTRA HEARD

The series ended on Friday afternoon with a program by the Little Symphony Orchestra under the direction of Geza de Kresz. This perfect gem of symphonic strings played an exquisite program including the Bach-Reger prelude in E (transcribed by M. de Kresz, the concerto in A minor of Bach (in which Norah Drewett de Kresz assisted at the harpischord), Bach's prelude in E major with violin solo by M. de Kresz and Schönberg's symphonic poem Enchanted Night, which cast a spell of beauty over the audience.

During the week there were also noon-hour organ recitals in Eaton Auditorium offered by the following prominent Toronto organists — Frederick Silvester, Harvey Robb, Charles Peaker, Mattias Turton, Thomas J. Crawford and Richard Tattersall.

The festival ended on April 23 with the enthralling appearance of the Ballet Russe de Monte Carlo at Massey Hall.

OTHER MUSICAL EVENTS

Although the special Centennial Music Week was the outstanding musical news of the month, there have been many other worth-while events during April.

An original operetta by Winnifred Lughrin-Fahey, When Dreams Come True, was presented in Eaton Auditorium on April 3 and was voted a delightful performance. On the same date a song recital was given in Conservatory Hall by Gwendolyn Burrell, James Shields and Adolph Wantroff. The next evening a special concert was given in Massey Hall by the Toronto Symphony Orchestra under Dr. Ernest MacMillan although the regular series had closed. Schubert's Rosamunde and his Unfinished Symphony, works of Strauss, Grieg and Coleridge-Taylor comprised the program. On April 5 the Philharmonic Choir, under H. M. Turton, presented Israel in Egypt at Eaton Auditorium. On April 6 a vocal recital was given by Jean MacDonald in Conservatory Hall. On the next evening the Little Symphony under Geza de Kresz gave an orchestral concert in Eaton Auditorium. A piano recital was held in Hart House Theatre on April 7, by the brilliant young Canadian pianist Rita Sivard. The Toronto Conservatory String Quartet closed its season with a concert on April 12. The Gondoliers was presented by the Toronto Operatic Society under the direction of Corda Ward Buchner in the Margaret Eaton Hall from April 12 to 14. On April 14 the Madrigal Singers of Peterboro, under Dorathy Allen Park, sang in Eaton Auditorium.

The Cecilian Singers in a program arranged and conducted by Ruth Cross sang in the same auditorium that evening; they were assisted by Harry Adaskin, violinist. On April 19 Florence McNair MacKenzie, soprano, Elsie Hiott Watson, contralto, and Margaret Parsons, pianist, gave a recital in the Heliconian Club under the auspices of the Women's Press Club. Boris Hambourg will present his only Toronto recital this season early in May at Eaton Auditorium.

Los Angeles Forms New Symphony Association

Plans for Two Years' Refinancing Campaign Announced for Philharmonic Orchestra—Klemperer Tentatively Reëngaged for Next Winter, Pending Success of Drive for Funds

(*By special telegram to the Musical Courier*)

LOS ANGELES.—Formation of the Southern California Symphony Association, sponsoring the Philharmonic Orchestra concerts during the winter in this city and those given in the summer at the Hollywood Bowl, was announced on April 30. The announcement was made by a steering committee of a board of trustees under the chairmanship of Allen C. Balch, honorary president of the Hollywood Bowl Association. This nucleus includes the following prominent Los Angeles and Pasadena citizens: C. E. Toberman, A. B. Ruddock, James R. Page, Harry J. Bauer, Harvey S. Mudd, Addison B. Day, Ben R. Meyer, Byron C. Hanna, Guerney E. Newlin, Mrs. Cecil Frankel, Mrs. Joseph F. Rhodes and Mrs. H. A. Everett.

The statement further reveals that a tentative contract has been concluded with Otto Klemperer for next winter, exclusive of his October engagement with the New York Philharmonic-Orchestra and his January-February programs with the Philadelphia Orchestra. His return, it is pointed out, will depend on public subscription toward a two years' Philharmonic Orchestra refinancing undertaking which goes into effect next October. W. A. Clark's fifteen-year guarantee terminated with the close of this season. According to Mr. Newlin, Herr Klemperer is to be not only the conductor, but the general music director for the unified concert series.

The official statement makes no mention of guest conductors in Klemperer's absence. Nor has any announcement been made as to the person chosen as business manager of the enterprise. For the latter position, Zach Farmer of this city, eminently successful fiscal organizer of the Olympic Games, is spoken of by well-informed persons as a possible candidate. This, however, was denied to your correspondent by Mr. Farmer, who asserted that he would act only in an advisory capacity.

The 1934 Bowl season will remain unaffected by this announcement and continues on a cooperative basis, the Philharmonic Orchestra membership having undertaken the series on their own initiative. This group has recently announced the engagement of Jose Iturbi as guest conductor.

B. D. U.

Paderewski Fund Prize Competition Opens

The Paderewski Fund Prize Competition for 1934 offers an award of $1,000 for a work for symphonic orchestra.

The conditions of the competition stipulate that only American-born citizens, or those born abroad of American parents, are eligible. The works offered must never have been performed in public, or have been offered in any previous competition. No award will be made unless the judges are able to select a composition they believe to be of the standard required for works commonly given public performance in the regular concerts of symphony orchestras of the first rank. Entries must be submitted on or before October 1, 1934. Further details may be secured by writing to Mrs. Elizabeth C. Allen, Secretary of the Paderewski Fund, 294 Huntington Avenue, Boston, Mass.

Toscanini Departing May 5

Arturo Toscanini is to sail for Italy by the SS. Ile de France on May 5, following the close of the New York Philharmonic's season, April 29. Two weeks after landing in Europe, Toscanini is scheduled to conduct a pair of concerts with the Straram Orchestra at the Champs Elysées Theatre, Paris. The early past of the summer he is to take a holiday at his home at Isolino San Giovanni, near Pallanza. Both the Vienna and Salzburg festivals have announced that Toscanini will direct performances, but he is not to take part in the Bayreuth events. The conductor's return to America next season will be discussed early in May at a meeting of the board of directors of the New York Philharmonic-Symphony Society, following the close of the society's current campaign for $500,000.

Zimbalist Sails for Russia

Efrem Zimbalist sailed on the SS. Gripsholm, April 21, *en route* to Russia, where the Soviet Government has invited him to give a series of recitals in all of the larger cities during May. Mr. Zimbalist, born in Russia, has not been in his native country since he left there twenty years ago. He will give his first recital in Moscow on May 7. One of the cities where he gives a performance is Rostov, where he was born.

Dresden Soon to Celebrate German National Festspiel

Goebbels to Open Week of Festival Opera on May 27—Dresden Opera House Gains New National Importance—Review of the Season—An Italian Visit—Emy-Lou Biedenharn Sings

DRESDEN.—One world première and many old favorites furbished up and given new casts and stage settings—that has been the sum total of Dresden's opera season to date. It almost seems as though there had been a lull after the Arabella (Strauss) première in order to prepare for the good news that Dresden has actually been chosen as the first city in Germany to give a national "Festspiel" week.

I forecast the place to secure this great honor for Dresden, in an article last autumn, and now Minister Goebbels has confirmed it.

Through the personal intervention of Adolf Hitler it was made possible for the new general musical director, Dr. Karl Böhm, to leave Hamburg and take up his duties here on January 1 instead of June. Privy Councillor Adolf, the general manager, sent invitations to members of the press inviting them to be present at the formal introduction of Dr. Karl Böhm to the entire ensemble and staff of the State Opera and the State Play House. General elation prevails here over the fact that Dresden is to be the leading theatre city of the "third Reich."

In connection with all this, the management of the State theatres has engaged Hans Strohbach as chief stage director. He was previously at the Darmstadt Theatre, and is widely known for his productions at the Berlin Volksoper years ago.

There were many gaps in the ensemble which had to be filled, and as a result we have had numerous and sundry singers, sometimes two or three in one evening. Seven new singers have been engaged; the ballet too is to be reorganized with Peter Pawlinin as the new master of dancing.

THE FESTIVAL PROGRAM

General Manager Adolf announces to the press that all these changes were necessary in order to prepare for the first Festspiel, and that the result of this first year's work under the new régime will be apaprent in the performances of Festspiel week, to begin May 27 with Wagner's Tristan and Isolde. Dr. Goebbels himself will formally open the eventful week with a speech which is to be broadcast by all the German stations. The program has been definitely planned, as follows:

STAATSOPER

May 27. Tristan and Isolde
May 29. Rosenkavalier
May 31. Arabella
June 1. Oberon
June 2. Fidelio
June 3. Meistersinger

FESTSPIELHAUS HELLERAU

May 28. Alceste (Gluck)
May 30. Julius Caesar (Handel-Hagen)

An event will be the newly staged Oberon. It is rumored that Josef Gielen, of the Playhouse, will have charge of the production of this opera, which very appropriately is to have the place of honor in Weber's home city. The Strauss operas are given in recognition of the composer's seventieth birthday.

A WORLD PREMIÈRE

The only world première of this season was the opera Munchhausen, by Mark Lothar, a young composer of undoubted talent. His Lord Spleen had its first production in Dresden several years ago. Curt Taucher's Lord Spleen was one of his great rôles.

However, Münchhausen was a failure almost from the beginning, the book being too complicated and difficult to understand. The scenery was gorgeous and much of the music tuneful, even beautiful, but it lacks the real spark and roused no enthusiasm. Paul Schöffler gave a fine performance of the fantastic, prevaricating hero, but even this real artist could not save the opera.

KÖNIGSKINDER RESTAGED

Humperdinck's Königskinder was newly staged as the Christmas fairy tale this year, and it was a beautiful performance indeed. Angela Kolniak and Martin Kremer appealed as the ill-fated children of the king and a new member of the opera ensemble, Herr Schellenberg, gave a fine performance of the Fiddler. The most amusing actors were the geese, twelve fine big white ones as well as the gray one. They were quite at home on the stage and even lifted up their voices several times during the performance.

AN ITALIAN VISIT

We also had an Italian troupe for two performances, their Barber of Seville being an especially charming production. Mariano Stabile acted and sang effectively as Figaro, one of his best rôles. The guests were well pleased, as they had sold-out houses and there were curtain calls without number and Fascist salutes. It was interesting to see how the Italians do it—opera, I mean, not the salutes. . . I must say that, on the whole, the attendance has improved; the big opera house is often full nowadays which certainly seems encouraging.

SYMPHONIC SIDELIGHTS

The season's symphony concerts were conducted by various guest conductors until Dr. Böhm came. Walter Gieseking and Edwin Fischer were among the soloists. We had one special symphony concert, given by the Berlin Philharmonic Orchestra under Furtwängler's leadership.

POOR ATTENDANCE AT CONCERTS

The concerts were fewer this winter than last, and poorly attended. Frederic Lamond played here twice after a long absence and we had four master concerts with Sigrid Onegin, Julius Patzak, Lotte Lehmann and Vasa Prihoda. Prihoda still astonished with his marvelous technic. Nothing seems to be difficult for him. His program struck a new serious note for him, and aside from his uncanny display of virtuosity, he has acquired more depth and "feeling."

EMY-LOU BIEDENHARN SINGS

A highly successful recital was that of Emy-Lou Biedenharn, young American singer. (She came quite unknown but not unrecommended.) Coenraad V. Bos played the accompaniments.

Her program of German songs was lengthy and varied, including Schubert, Cornelius, Richard Strauss and Arnold Mendelssohn songs. The selections, intelligently done, suited her perfectly trained voice well. Miss Biedenharn's diction was so good that I did not realize for a long time that she is not German. She sang Negro spirituals as encores. The concert scored an impressive success.

ELINOR JANSON.

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THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

MAY

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 30—June 22	London	Covent Garden Opera
May 1—8	Zürich	Richard Strauss Festival
May 4—16	London	May Festival
May 6—12	Bâle	Music Festival
May 7—12	Dublin	Feis Ceoil
May 7—12	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—June 3	Dresden	Opera Festival
May 27—September 16	Oberammergau	Passion Play
May 27—June 17	Vienna	Festival Weeks

JUNE

June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival
June 11—17	Berlin	Reich Opera Week
June 11—18	Dresden	Richard Strauss Festival
June 15—19	Krefeld	German Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival
August 12—15	Geneva	International Music Contest

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

Philadelphia Orchestra Gives Its Second Request Program

Final Youth Concert Heard—Joint Recital by Local Artists

PHILADELPHIA.—The Philadelphia Orchestra concerts of April 20, 21 and 23 were given over to the second request program of the season. It consisted of two symphonies, the Beethoven Eroica and the Brahms fourth, in E minor.

Rarely have more impressive readings been heard in this city, than were presented by Leopold Stokowski. It is difficult to particularize, as each movement of each symphony was interpreted as one would imagine the composer intended. Every detail of mood, nuance, dynamics and tone coloring was clearly mirrored in the excellent performance of the orchestra. The applause was long and vociferous, bespeaking the utmost appreciation of these two great works.

CONCERT FOR YOUTH

The final Concert for Youth played by the Philadelphia Orchestra (Dr. Stokowski conducting) took place at the Academy of Music on April 26 before a capacity audience, seats on the stage having been sold to accommodate the crowds.

The first part of the program held the Concerto grosso in D minor, by Vivaldi; Drei Equali for four trombones by Beethoven, beautifully played by Charles Gusikoff, Abraham Godlis, Paul Lotz and C. E. Gerhard, and the Unfinished Symphony of Schubert. Dr. Stokowski prefaced each number with interesting information regarding the composer or the work.

NEW COMPOSITION PRESENTED

After the intermission, as Dr. Stokowski returned to the stage, five youths vaulted from the pit to the stage, one having a megaphone, and announced that in response to requests they were there to lead the audience in three rousing cheers for Dr. Stokowski who had given his seryices for all of these concerts. Thereupon, the five typical cheer leaders led the huge audience in loud and heartfelt cheers for the conductor, and later for the orchestra. Lucien Cailliet then acted as saxophone soloist in Debussy's Rapsodie for saxophone and orchestra. Following this the Festival of the Workers by Harl McDonald was played. This is a group of three numbers—Procession of the Workers, Dance of the Workers, and Exultation of the Workers. They were extremely interesting and decidedly in the modern idiom.

The trombone was the instrument demonstrated at this concert, and Charles Gusikoff played the Evening Star from Tannhäuser with skill and beauty of tone. The applause was so insistent at the close that he repeated the number, and then at Dr. Stokowski's request demonstrated the various tones to be obtained from the instrument. The songs offered by the audience were Marseillaise, Land of Hope and Glory and Dixie, finishing with The Star Spangled Banner. The closing number was the Liebesnacht from Tristan und Isolde, as arranged by Dr. Stokowski.

For this final concert the banners of the various schools represented were hung over the three balconies, and a festive spirit reigned throughout the audience.

VIRGINIA KENDRICK AND DANIEL HEALY HEARD

A recital was given in the Ethical Culture Auditorium on April 26 by Virginia Kendrick, contralto, and Daniel Healy, tenor, with Sarah Lewis as accompanist.

Each soloist sang three groups, appearing at the close in two duets. Miss Kendrick's numbers ranged from works of Scarlatti, through those of Franz, Brahms, Chausson, three German Lieder of Gustav Mahler (particularly well done), Tschaikowsky, and arrangements of folk-songs. Of the latter, two Spanish folk-songs harmonized by P. de Montoliu, who was present, and a Greek folk-song arranged by Ravel, proved delightful. Encores were required and given. Miss Kendrick has a voice of excellent quality, and although not large, it is skillfully used. Mr. Healy sang numbers of Haydn, Donaudy, Brahms, Wagner, Nelson, Quilter, an old French and an old Irish song. All were artistically done and revealed a voice of clearness and good timbre. Mr. Healy also was obliged to give several encores. The duets—Rubinstein's Wanderer's Night Song, and La Dove Prende from Il Flauto Magico of Mozart—were finely sung, the two voices blending beautifully.

M. M. C.

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NEW YORK

It's something distinctly to be thankful for to find a tenor for Italian rôles who is tall and thoroughly looks the romantic part he is supposed to impersonate. Mr. Martini is all this, his voice is as suave as his manner, and his command of range and emotional color made him sound as though he had a way with the ladies that exactly fitted the philandering young Duke.—*N. Y. Journal, Dec. 29, 1933.*

His fresh voice, essentially "bright" in tone quality, won him friends last night as a newcomer, cometlike, among Broadway's galaxy of "fixed" stars.—*N. Y. Times, Jan. 13, 1934.*

Nino Martini, the Metropolitan's new tenor from the world of radio, accomplished a delicately skillful impersonation as Rinuccio. He displayed a sure and lively sense of the stage, he was memorably graceful and adroit in movement and in posture, and he sang delightfully.—*N. Y. Herald Tribune, Jan. 20, 1934.*

MONTREAL

Gripping the attention at the outset, Nino Martini held it with the amazing lyric quality of his voice, the unruffled flow of tone, and ease of expression.—*Daily Herald, April 23, 1934.*

The enthusiasm of his listeners, proved that Mr. Martini had gauged the preferences of his audience correctly; they approved everything he sang and demonstrated their enthusiasm in no uncertain fashion, even breaking into the middle of his songs to applaud particularly fine bits of bel canto.—*Daily Star, April 23, 1934.*

Of course Mr. Martini is a born singer. He has been thoroughly schooled in the art of bel canto and delivers his songs in a dignified way, never resorting to those stage tricks which are often associated with singers of his type.—*The Gazette, April 23, 1934.*

BOSTON

Mr. Nino Martini, the recently acquired and already widely known tenor of the Metropolitan forces, played Edgar. It was the joining of his name with that of Miss Pons that made the long queues in front of the ticket office. The silken smoothness of his fine-spun tones matched his slender, romantic figure. There was every reason to admire his polished singing in the closing scene as well as his easy manner upon the stage at all times.—*Transcript, Apr. 5, 1934.*

Even the highest notes are produced absolutely without effort, and the tone quality is phenomenally even throughout Mr. Martini's entire range.—*Globe, Apr. 5, 1934.*

Nino Martini as the devoted Edgar satisfied the feminine romantic urge . . . his rendering of the song of grief in the finale brought down the house. . . . it was a truly excellent performance.—*American, Apr. 5, 1934.*

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Active Music Period Opens With Parisian Grande Saison

Kilenyi, American Pianist, Wins Success—Backhaus Plays Beethoven—Tarasova and Budapest Quartet Please Listeners

PARIS.—The Easter season behind us, we are at it again. Concerts have been resumed and the town is now in for what is known as the *grande saison*. Which means simply this: celebrities having finished or made to finish elsewhere, they descend *en masse* upon Paris and give concerts and recitals until the heat of July obliges them to desist and sing no more.

The Paris orchestral season has closed and for this and other reasons, there is occasion to be grateful. The principal reason is that this part of the year's activities was mostly un-brilliant and not relieved of a certain conductorial and reportorial monotony. From now on until the season's demise, our orchestral concerts—if any there be—will be given (1) by conductors who can afford to rent one of the local bands, or by (2) conductors who—Furtwangler, for instance—bring their own bands with them.

Mary Garden, I understand, has reappeared at the Opéra-Comique in the rôle of the young heroine in Alfano's Resurrection. I cannot report the incident because Miss Garden did not keep her promise to send me a ticket (if she did, it failed of its destination, and I am sorry) and when I phoned the Comique, my request was met with a flat refusal. Not that life loses any of its sweetness if one's evenings are not spent at the Comique, but that old fondness for Garden, don't you know?

FINE DÉBUT

Kilenyi, a young American pianist, made his Paris debut at Gaveau Hall. It was an exceptionally good one and Kilenyi was heard and will be reheard with pleasure. He is apparently cut out for the piano and has taken long strides in the mastery of the instrument, literature, and self. His technic is large and expressive and he is refreshingly wholesome and musical in every note. His program included thirty-two variations in C minor (Beethoven); sonata in B flat minor (Chopin); Ruralia Hungarica (Dohnányi); Collines d'Anacapri, Feux d'Artifice (Debussy); Consolation, Au bord d'une source and Tarantelle (Liszt). There was tremendous enthusiasm for the playing and a large and distinguished audience did the enthusing.

BEETHOVEN SONATAS

Backhaus has given us another recital of Beethoven piano sonatas (op. 13 in C minor; op. 27, No. 2; op. 12 in E flat major; op. 106 in B flat major) and as Léon Vallas wrote in The Ideas of Claude Debussy, "*Tout va bien quand on joue du Beethoven.*" And so it did. The standing-room audience applauded and cheered. The program certainly was a noble one, but not for the superficially minded.

BUDAPEST QUARTET

This admirable group gave us a marvelous evening of the Mozart D major, the Beethoven E minor, op. 59, No. 2, and the Schubert D minor (posthumous) quartets. They played to a crowded house (Gaveau) and enjoyed an overwhelming success. What warmth and beauty of tone, what exemplary singleness of purpose and blending of ideas and effort to set before the listener the composers' unadulterated meaning!

FOLK SONGS

Nina Tarasova was applauded in her folk-song recital, at Gaveau Hall. Milne Charnley was at the piano. Miss Tarasova knows her literature and how to arrange and present it effectively. I liked her best in The Begging-Pilgrims of Arch-Angel, harmonized by Rimsky Korsakoff — church-door beggars praying for those who give them alms, the intensity of the prayer depending upon the size of the charity—and in Chanson de la Reine Marie-Antoinette, an exquisite morsel so delightfully sung it had to be repeated. Holland Duell, violinist, was heard in the Beethoven sonata, op. 24, erstwhile The Springtime, but this music he should not yet play in Paris. It is taking too big a risk.

TIME CANNOT, ETC. . . .

That delicious enchantress La Argentina packed the Grand Opéra to suffocation when she danced there recently. Indeed she packs the house every time she appears and has the art of making a program of Spanish dances which one has seen many times before, seem entirely new. Her smile bewitches, her interpretations please, and her castanets simply get every last customer. Louis Galvé, who played for her, was also heard on his own in some Spanish pieces.

MORE MODERNS

I was not present and can only report the published program of creations by the Société Nationale, namely: piano quintet, by Robert Casadesus; Three Songs for male voice and piano, by Georges Hugon; Ciels Clairs, for cello and piano, by G. Durant-Farget; Three Poems of Henri Heine, with piano and string quartet, by Daniel Lesur; Three Pieces for piano, by Albert Roussel; and the Rosary, for vocal quartet and instrumental quintet, by Mario Versepuy.

SUMMER OPERA

The Casino Opera of Vichy announces a summer season of concerts and operas, under the direction of Emile Cooper. Among the opuses to be given are Walküre, Tannhäuser, Lohengrin, Tristan and Isolde, Le Roi l'a dit, Le Coq d'Or, Mephistopheles, Elopement from the Seraglio, Don Giovanni, Othello, Aida, Gwendoline, Pélléas and Mélisande, Marouf, Louise, Sigurd and Carmen.

MUSICALES

Violin pupils of Jean Galamian, of the Russian Conservatory in Paris, gave a program on April 11 at the École Normale Concert Hall. The music performed was by Handel, Veracini, Viotti, Vivaldi, Vieuxtemps, Bach, Mendelssohn, Saint-Saëns, Fiocco, and Corelli-Kreisler—concertos and sonatas by these masters. The accompaniments were by Mlles. Pikthine and N. Tagrine. Those who appeared were Vera Reynolds, a young American; Paul Makanovitzky, who is soon to tour America; Alexandre Otchakovsky, Arpad Abel, Michel Tagrine, Jean Jonesco and Roland Gundry.

IRVING SCHWERKÉ.

Mischa Levitzki Holds That Piano Will Remain the Basic Instrument in Music

Eminent Pianist Reiterates Views Announced a Few Years Ago—Will Hold Master Class This Summer

In an interview with Mischa Levitzki, the eminent pianist reiterated a statement which he has frequently made in the past—that the piano is the basic musical instrument and its permanence may be counted on.

"A few years ago," he said, "we heard much melancholy talk about the piano being an obsolete instrument, which would soon vanish from the home and be relegated to exposition by a few virtuosos. Gloom and doom were in the air.

"Even then, those of us who know the piano and its importance were sure that it would suffer only temporary eclipse. The piano, of course, will endure while music is made, as long as men need beauty.

"This contention is proven by the fact that one of the first commodities to feel the revival of trade was the piano. Last summer, when the depression clouds still hung heavy, the piano factories began to hum again. As soon as people felt confidence coming back to them, they returned to their support of the piano."

MECHANICAL DEVELOPMENTS POSSIBLE

"Do you think," Mr. Levitzki was asked, "that the piano is facing new mechanical developments, or do you think it has reached its ultimate in that direction?"

"To say that anything has reached its ultimate is a rash statement," he answered. "Present-day pianos include some fine instruments and they meet contemporary needs. However, for the future, there may be new tonal demands which will necessitate mechanical changes and expansion."

Mr. Levitzki is closing his concert season, and his summer plans include the holding of a master class at his house in Avon-by-the-Sea, N. J., June 25 to August 1.

"The class will positively be limited to eight students," he said. "I also reserve the right to accept or reject applicants, according to their musicianship, sincerity and degree of advancement. Each student is to have one private and one class lesson each week. In this way I can devote sufficient time to individual instruction, and at the same time the students will have the benefit of hearing and criticizing the performance of their fellows."

The interview, having already touched upon Mr. Levitzki as a concert artist and as a teacher, was completed by reference to a third phase of his talent, that of composer.

MISCHA LEVITZKI
at his summer home in Avon-by-the-Sea, N. J.

Among his recent writings is Arabesque Valsante, a piece in the lighter vein, which has just been issued. M. L. S.

Bailly Conducts Last Curtis Concert

PHILADELPHIA.—The last concert in the sixth season of chamber music concerts at the Pennsylvania Museum of Art took place on April 22 before a thronging audience. These concerts are presented by the Curtis Institute of Music under the artistic direction of Dr. Louis Bailly, head of the chamber music department.

The occasion marked the performance of Arnold Schönberg's string sextet, Verklärte Nacht, with the composer present as the guest of Mrs. Mary Curtis Bok. The other numbers on the program were Bach's concerto No. 3 in D minor for two violins with string accompaniment and Ravel's introduction and allegro for harp, flute, clarinet and string quartet.

The Schönberg work is one of the fruits of his earlier years, before tonal radicalism had entirely claimed him. The score is emotionally appealing, lyric in quality and richly harmonized. The printed program bore a translation by Helen W. Bailly of the poem by Richard Dehmel which inspired the music. Mrs. Bailly has found appropriate English for the text. Dr. Bailly conducted with consummate musicianship. His expert regard for nuance and observance of dynamic values, as well as his fine exposition of themes, made the performance one of keen æsthetic delight. The members of the sextet, all able musicians, were Charles Jaffe and James Bloom, violins; Alvin Dinkin and Leonard Mogill, violas; Victor Gottlieb and Harry Gorodetzer, cellos.

The Bach concerto featured Lily Matison and Abe Burg, solo violins, who acquitted themselves with distinction, as did the string players who provided their background. The Ravel number had as protagonists Reva Reatha, harp, Emil Opava, flute, and Leon Lester, clarinet. The same high standard of execution prevailed. The audience heard the program with enthusiasm, and the concert was a brilliant close to the museum series. R.

Kindler to Appear in Europe

Hans Kindler has been invited by the board of directors of the Amsterdam Concertgebouw Orchestra, of which Willem Mengelberg is the permanent conductor, to appear as guest conductor in several concerts in June. He will also appear in The Hague during the same period and in London under the auspices of the British Broadcasting Corporation prior to his return to this country.

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NEW YORK CONCERTS

APRIL 24

National Orchestral Association A brilliant ending to its season was this Tuesday evening Carnegie Hall concert of the National Orchestral Association, with Leon Barzin in directorial command.

A program which would test any orchestra to the full, was represented by Mozart's Marriage of Figaro overture; Beethoven's piano concerto, No. 3, C minor (Mischa Levitzki soloist) and Strauss' Heldenleben.

Barzin has trained his youthful pupils to a high point of competence, and they gave performances which reflected luminous credit upon their baton preceptor and themselves. The work which this organization is doing has inestimable æsthetic and practical value, and deserves the support of everyone interested in the symphonic cause of our country.

Technically accurate playing was to be expected from a long course of intensive rehearsing, but the N. O. A. surprised even its most faithful friends with the glowing performance of the difficult Strauss score, the tastefulness of tone and shading in the Mozart piece, and the refinement and exactness of the accompaniment given to Levitzki. In every number there were also an inspiriting degree of verve, musical purpose, and truly professional volume of tone and nicety of balance and proportion.

Barzin gave heroic character and lovely lyricism to his Strauss interpretation, which had climaxes of real temperamental and dramatic power. He and his players were the recipients of a prolonged ovation.

Levitzki shone at his best in the Beethoven concerto, what with graceful conception and sentiment, variety of tone and touch, and smoothness and verve in execution. He composed his own cadenza for the first movement, and made the interpolation one of stylistic fitness, charm, and virtuoso display—the three chief requisites of any cadenza. The applause of his hearers left no doubt of the impression made by Levitzki's musical and pianistic achievements.

Maria Safonoff and Julia Mery Gilli A concert and lecture on the works of Moussorgsky and Rimsky-Korsakoff at Roerich Hall presented Maria Safonoff, pianist, and Julia Mery Gilli, soprano. Miss Safonoff, daughter of the late Vassily Safonoff, eminent Russian conductor, played Moussorgsky's Pictures at an Exhibition in their entirety, providing many delightful moments of pianistic *genre* painting and vivid tonal contrasts. Her second group included a transcription of the Coronation Scene from the same composer's Boris Godounoff, arranged by Pierre Luboshutz, and The Flight of the Bumble-Bee by Rimsky-Korsakoff, arranged by J. Strimer. Miss Gilli, who gave interesting comments on the music, sang arias from The Snow Maiden and The Czar's Bride and the songs The Nymph and The Nightingale and the Rose by Rimsky-Korsakoff, and To the Star and the revery and dance of Parassia from The Fair at Sorotschintzy by Moussorgsky. She succeeded best in the second Snegourotchka number, where her tones were clear and her interpretation excellent. Miss Safonoff was at the piano for her songs. The audience was cordial and recalled the artists repeatedly.

APRIL 25

Monte Carlo Ballet Russe An "American" ballet—there is a reason for the quotation marks — was given its New York première at the St. James Theatre, by the Monte Carlo Ballet Russe on April 25th, after ten performances of the work during the road tour of the company. The piece is called Union Pacific. It had repetitions on April 26 and 27, prior to the departure of the Ballet Russe for Europe on April 28.

Union Pacific is the work of Archibald MacLeish, librettist, and Alexander Nabokoff, composer.

The story concerns the completion of the first American transcontinental railroad in 1869, when the San Francisco and Omaha stretches were joined in Utah. Gangs of workmen (Chinese and Irish) are shown at work and at play, some of the pastimes (chiefly dancing and fighting) being shared by some picturesque pioneer ladies of easy morals. The last scene brings the completion of the great task, with capitalists arriving on two locomotives that roll on from opposite sides of the stage. The action was handled in a prevailingly comic spirit, the clever choreography being by Leonid Massine. Albert Johnson did the picturesque and effective decor, and Irene Sharaff was responsible for the suggestive and colorful costumes.

Nabokoff's music is lively, tuneful, and well scored, with only a few touches that could be called modernistic. The composer draws on bar-room ballads and railroad songs of the period, but he also uses Yankee Doodle (in various satirical treatments), Pop Goes the Weasel, M'Sieu Banjo, and Negro Spirituals. The rhythms range from Russian examples (Mr. Nabokoff is a new arrival in America from the Soviet Republic) to cake-walk and even recent Harlem examples. As the entire show was not drama but something of burlesque, the Nabokoff score answered its purpose admirably.

Leonid Massine made an overwhelming hit with his eccentric and atmospheric solo number, which had to be repeated. Irina Baronova, in charming garb, made a pretty picture and cavorted with grace and art. Andre Eglevsky, nimble and lithe as the Surveyor, confined himself to the Russian manner of dancing with no American touches. Mlle. Touvanova was a fiery and attractive Mexican damsel. David Lichine did a strikingly impressionistic study as the foreman of the Chinese gang. Efrem Kurtz and his orchestra supported the ensemble with precision and pep. The production registered a rousing success.

Completing the program were the familiar and lovely Les Sylphides, and the animated and passionate dances from Prince Igor, by Borodin. An unusually representative audience filled the theatre.

Johanna von Tiling A New York début recital was given by Johanna von Tiling, American mezzo-soprano, in Town Hall with Coenraad V. Bos at the piano. Miss von Tiling, a graduate of Vassar, who has studied in Germany with Elena Gerhardt for several years, devoted her program to Lieder by Schubert, Brahms, Wolf and Strauss, and seven Zigeunermelodien by Dvorak, all sung in German. The young singer revealed the results of work under an excellent mentor in the intelligent and expressive interpretations which she gave these Lieder. Her best efforts on the tonal side were in such rarely beautiful songs as Wolf's Verborgenheit and Strauss' Wiegenlied, where her singing, particularly in the middle register, had a rich and vibrant beauty. There was much to admire in the earnest and moving delivery of such lovely lyrics as Wolf's Anakreons Grab, Brahms' In Stiller Nacht, and Schubert's Im Frühling. The Dvorak cycle, seldom heard with the exception of the favorite Als die alte Mutter, gave opportunity for piquant contrasts in mood. Mr. Bos' accompaniments were of his usual proficient variety. The audience was markedly cordial, and showered plaudits on the singer.

APRIL 26

Philharmonic Orchestra An all-Bach program was given by Toscanini at the final pair of mid-week subscription concerts by the Philharmonic-Symphony Orchestra in Carnegie Hall. For this unusual event, Elisabeth Rethberg, soprano of the Metropolitan Opera, was the soloist in the rare secular cantata, No. 209, Non sa che sia dolore, for soprano, solo flute and strings, and the chorus of the Schola Cantorum sang the opening chorus of the B minor Mass and the closing one of the St. Matthew Passion. The purely instrumental works included the suite in D, No. 3, and the concerto for two violins and orchestra, in D minor, with Mishel Piastro and Remo Bolognini as soloists. Pietro Yon was at the organ for the choral numbers.

A capacity audience, with many standees, was present. Musically, it was in many respects an occasion for superlatives. The orchestral tone throughout the evening was of consummate quality. Particularly the instrumental playing in the suite and the concerto proved a memorable experience. Messrs. Piastro and Bolognini rose from their chairs as leaders of the violins and gave skillful performances of the solo parts in the latter work. Mme. Rethberg was most successful in displaying the florid, Italianate measures of the cantata, which some authorities consider of dubious authenticity, revealing her beautiful voice and musicianly style to advantage. The words of this work, written in clumsy Italian, are rather cryptic, having to do with a farewell to a friend living in Anspach, and the vocal line is not so rewarding as the gracious music of the introductory *sinfonia*, or brief overture.

The warm lustre and clarity of the instrumental tone in the excerpt from the Mass gave one a wistful foretaste of what a Toscanini reading of the work might be. The Schola chorus, both in this and the Passion music, sang with admirable restraint, color and fused quality of tone, if the body of sound might at times have benefited by more weight and richness. Toscanini built a superbly modelled structure in the Kyrie and gave notable vividness and dramatic quality to the poignant closing chorus of the St. Matthew, with its music in stately sarabande rhythm. At the close there was a long ovation and cheers, with the conductor repeatedly recalled to the stage.

Rev. Stephen J. Diteljan This pastor of a Hungarian Catholic church in Newark, N. J., gave his first New York piano recital in Steinway Hall. A native of Hungary, Father Diteljan numbered among his teachers in his youth Emil Sauer, German pianist.

Father Diteljan played a varied program with devotion, evidencing ability and training. However, he failed to adjust his playing to the acoustics of the hall and did not maintain strict rhythm at all times. His list included Beethoven's Appassionata sonata, Chopin's scherzo, op. 31, two Chopin pieces, MacDowell's Nautilus and In Mid-Ocean, Emil Sauer's Murmure du vent, Liszt's Rakoczy March and two of his own compositions, Adagio and Sleds on Snow. Many of his confrères were in the audience.

APRIL 27

Compositions by Juilliard Graduate School Students Five young composers, students of the Juilliard Graduate School, and members of Rubin Goldmark's class in composition, were represented in the annual recital of chamber music works given in the school auditorium. A sonata for piano and cello by Dorothea N. Bestor was capably played by Caroline Gray and Mildred Sanders—a vivacious and melodious work with a final allegro vigoroso whose staccato rhythms suggested an influence of modernity.

Especially beguiling was a Triptych of songs to words by Dryden composed by Paul Nordoff, a recent winner of a scholarship for study in Europe. Here the gifted composer has put by his jazz experiments for a flowing, contrapuntal line which embroiders the voice part with charming filigrees, somewhat in the eighteenth century manner. Alma Milstead, soprano, sang the works (assisted by Judith Sidorsky as a skilled accompanist) with clarity of tone and excellent enunciation, the second song in particular scoring.

A genuine flair for lyricism of moving sort was displayed by H. Merrills Lewis in his sonata for piano and violin, played with warm tonal appeal by Joseph Knitzer, violinist, recent winner of a Naumburg prize, and Irene Botts, pianist. The cantilena passages in this sonata were evidence of a real melodic talent, a thing all too rare nowadays. Incidentally, the construction of all the works heard was commendable.

Grace Krick Sanford, who presented a large-scale composition last year, was represented by a string quartet of attractive Romantic idiom, its four movements (allegro quasi moderato, andante, scherzo-presto, and allegro energico) well played by Frederick Buldrini, Paul Winter, Louise Rood and Mildred Sanders.

A pleasing suite in five sections, by Herbert Haufreucht, based on antique dance forms (marcia, arietta, scherzino, cortège and moto perpetuo) provided a stirring conclusion to the concert, as played by the Graduate School String Orchestra, and ably conducted by Edgar Schenckman. The audience applauded the young composers and performers warmly.

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APRIL 28

Institute of Musical Art The orchestra of the Institute of Musical Art gave a concert on Saturday night at the auditorium of the Juilliard School of Music. Willem Willeke is conductor of this group, and the soloist was Maro Ajemian, pianist. Miss Ajemian, a youthful and talented performer, was featured in Beethoven's concerto in C. She displayed a nimble technic, dynamic clarity and innate feeling for musical content. She was heartily applauded and recalled many times.

The other numbers were Franck's symphony in D minor (first movement) and Leopold Damrosch's orchestration of the Schubert quintet in C, op. 163. The orchestra, under Mr. Willeke's musicianly guidance, showed to advantage their firm tone, good balance of parts and meticulous response. There was a crowded house and much enthusiasm.

APRIL 29

Philharmonic Orchestra Concluding its season with a Wagner program at Carnegie Hall last Sunday afternoon, the Philharmonic Orchestra had a tremendous farewell audience which extended hearty ovations to Arturo Toscanini and his players. They shared in the bows with their conductor. On every side were heard expressions of gladness that New York will be able to welcome the combination again next winter, now that the drive for a three-year operating fund has ended successfully.

The program of the final matinee was all-Wagner, with the Meistersinger Prelude; Scene III, Act I, Walküre; Siegfried's Death, Funeral Music, and Immolation Scene, from Götterdämmerung. Toscanini, in warm and imaginative mood, interpreted the superb music grandly. The orchestra gave of its loveliest tone and most brilliant responsiveness in technic and temperament.

Paul Althouse and Gertrude Kappel sang the Walküre episode and both artists, Wagnerian vocalists tried and true, rose to im-

(*Continued on page* 19)

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HIPPODROME NATIONAL OPERA

ROMEO AND JULIET, APRIL 23

The fifteenth opera to be offered in the current season of opera at the Hippodrome was Gounod's Romeo and Juliet, appropriate to the date, which was the anniversary of Shakespeare's birth. The performance of the familiar tragedy marked another fine achievement on the part of Pasquale Amato, the company's artistic director. Scenes and lighting were effective, and the musical elements of the presentation were of a high order. Lucy Monroe was an appealing Juliet, pleasing vocally and pictorially. Ralph Errolle made the most of the rich lyric and dramatic properties of the part of Romeo. Edgar Allan, a dashing Mercutio, intoned his part with virility and effect. Martha Laird was the page. The part of Friar Lawrence was taken by Herbert Gould, who scored by the sonorous beauty of his voice. Messrs. Thomas and Interrante took the parts of Paris and Capulet. The baton was in the hands of Eugene Plotnikoff. There was a huge audience and much enthusiasm.

BARBER OF SEVILLE, APRIL 24

Rossini's Barber of Seville was the sixteenth performance given by the Hippodrome forces under the artistic directorship of Pasquale Amato. The competent cast included the American soprano, Leta May, as Rosina, who upheld the favorable impression she made last fall. Her voice is pleasing in quality and her intonation dependable. Giuseppe Barsotti was a capable Almaviva. Joseph Royer revealed routined experience, and made the most of the difficult Figaro aria. The sonorous voice of Nino Ruisi, as well as the histrionic ability of this veteran of the operatic stage, gave the rôle of Don Basilio considerable importance. Pompilio Testamala made an excellent Don Bartolo. The indispensable Alice Haeseler was the Berta, and Jan Marlo and Eugenio Prosperoni were heard as Fiorello and the sergeant respectively. The action moved along smoothly. The orchestra did good work under the leadership of Alberto Baccolini.

FAUST, APRIL 25

Gounod's Faust held the boards at the Hippodrome on Wednesday night for the third time in the current season. The cast, all of whom had been heard before in these rôles, included Ruth Peter (Marguerite), Rolf Gerard (Faust) and Nino Ruisi (Mephistofeles). Edgar Allen took the part of Valentine. The conductor was Eugene Plotnikoff. The audience was large and cordial.

CAVALLERIA RUSTICANA AND PAGLIACCI, APRIL 26

The Hippodrome was packed for the third performance of the double bill, Cavalleria Rusticana and Pagliacci. Della Samoiloff was dramatic as the new Santuzza and sang with opulent tones. Carlotta Bruno was in good voice as Lola. Lawrence Power again sang Turiddu. Paul Farber (Alfio) gave a colorful characterization. Georgia Standing was Mamma Lucia.

Rocco Pandiscio sang his first Tonio in Pagliacci, pleasing in the Prologue with his baritone voice. Annunciata Garrotto made a charming Nedda, both histrionically and vocally. Pasquale Ferrara was warmly applauded for his vivid Canio. The others were Edgar Allan and Jan Marlo. Giuseppe Bamboschek conducted both operas.

TOSCA, APRIL 27

Pasquale Amato stepped from his new rôle of artistic director into his old one of vocalist, when he essayed the part of Baron Scarpia at this gala performance of Tosca.

It was gala because a vast audience of about 5,000 persons turned out to greet the favorite baritone who had so long shone brilliantly at the Metropolitan in former years; and the throng showered Amato with plaudits, cheers, and sheer endless recalls. He was visibly moved at the tributes of affection and esteem.

Amato's voice remains in good estate, with power and quality, and of course his style and authority are unquestioned. He made Scarpia a sharply etched figure, with convincing villainy and passion.

Vera Guerrini (in reality, Elda Vettori, of the Metropolitan) sang the rôle of Tosca and made a good impression, with attractive appearance, mobile youth, and accurate singing.

Giuseppe Radaelli was a competent Mario; Pompilio Testamala did the Sacristan; Jan Marlo functioned as Spoletta; Norman Cordon, as Angelotti. Giuseppe Bamboschek, in charge of the orchestra, treated the score authentically.

RIGOLETTO, APRIL 28 (MATINEE)

An audience of good size heard a repetition of Rigoletto. Singers in this Verdi classic were Dorothy Chapman, Georgia Standing, Rolf Gerard, Rocco Pandiscio, Norman Cordon and Paul Farber. Mr. Pandiscio's Rigoletto had dramatic vigor and his voice, of unusual volume and range, was used expressively and generally with a good quality of tone, although in striving for dramatic intensity in certain climaxes he inclined toward boisterousness. Miss Chapman (Gilda) was complete mistress of her beautiful voice. Mr. Gerard (the Duke) was in good form. Alberto Baccolini conducted.

LA GIOCONDA, APRIL 28

Saturday brought another presentation of Ponchielli's La Gioconda. Della Samoiloff, in the title rôle, was effective both in her singing and acting. Bruna Castagna as Laura displayed her charming vocal qualities and made her portrayal appealing through her highly dramatic interpretation. Giuseppe Radaelli was heard again in the rôle of Enzo. He received prolonged applause for his singing of the aria Cielo e Mar in the second act. The cast included Georgia Standing as La Cieca, Joseph Royer as Barnaba, Nino Ruisi as Alvise, Jan Marlo as Isepo, Eugenio Prosperone as Zuane and a Cantor. The decidedly pleasing performance was conducted by Alberto Baccolini for which the large audience voiced its approval in no uncertain terms.

CARMEN, APRIL 29

On Sunday night, Louise Caselotti repeated her previous success in Bizet's Carmen. The Habanera showed her gifts, emphasized as the opera progressed, and she was dramatic at all times. Ralph Errolle was spontaneous as Don José, singing the Flower Song with fine effect. Annunciata Garrotto presented a sympathetic Micaela. Joseph Royer repeated his rôle of the bullfighter, which however lacked the swagger one associates with the part. Paul Farber was a stalwart Morales, and remaining rôles were sung by Norman Cordon (Zuniga), Alice Haeseler (Frasquita), Georgia Standing (Mercedes), Jan Marlo and Paul Farber. The opera was conducted for the third time within twelve days by Giuseppe Bamboschek.

Concert-giving Gains Wholesome Impetus Through Added Enterprise

Marks Levine, of NBC Artists Service, Tells of Energetic Contribution of Managerial Newcomers in Many Cities

Marks Levine of NBC Artists Service in an interview on current concert conditions called attention to the important part being played by newcomers in the managerial field.

Mr. Levine stated that in a number of cities where the concert business has been going to pieces since 1930, it is being brought back to life by individuals and organizations who have only recently become associated with music activities.

"The case of Detroit is a typical one," he said. "For two or three years it looked as though this city might have to abandon music altogether. Few concerts were booked and of those that were, a number were canceled before the date of performance. At the beginning of this past season, when the outlook was at its gloomiest, the Detroit Masonic Temple stepped into the picture and undertook the sponsorship of a series of five concerts—with Kreisler, Rachmaninoff, the Monte Carlo Ballet Russe, Maria Olszewska and Martinelli. Energetic and intelligent promotion resulted in all five programs being an enormous success, with the final performance drawing an audience of 4,800. The interest shown by the Detroit public, in the opinion of Temple officials, warrants an even more elaborate series for next year, and they have already booked seven attractions—Kreisler, Rachmaninoff, Giannini, the Monte Carlo Ballet Russe, Ezio Pinza, Poldi Mildner and Lauritz Melchior.

"Other newcomers who have been meeting with similar success are Mrs. M. Brudno of Cleveland, Matthias and Bachenstoss of Harrisburg, Pa., and Marvin McDonald of Atlanta, Ga., all of whom have only recently stepped in to salvage the remains of the local concert business which the old managers were forced to abandon."

ENCOURAGING OUTLOOK FOR 1934-5

Mr. Levine also revealed that other local concert managers—members of the old guard who managed to weather the depression—are

MARKS LEVINE

reporting encouraging prospects for the coming season. Mrs. Dorothy Hodgkin Dorsey is planning to give three different series in Washington instead of the customary two. May Beegle of Pittsburgh, Pa., is giving a series of eight concerts, in addition to the Art Society Series. "Both she and George Haage of Reading, Pa., along with numbers of other managers, are undertaking a more ambitious outlay than for several seasons past, buying more expensive attractions in anticipation of the public being better able to finance such attractions.

"Another encouraging sign," said Mr. Levine, "is that all of the Civic Concert cities which have held their annual campaigns thus far report a definite increase in membership. Burlington, Ia., notes a thirty per cent. increase. New Bedford, Mass., has had a twenty per cent. increase; Englewood, N. J., twenty per cent.; Pawtucket, R. I., twenty-five per cent. These towns represent only the start of those which will be having campaigns in the next two or three months, and it is expected that practically all of the others will follow the lead set by the vanguard."

G.

Harriet Van Emden's Pupils in Recital

PHILADELPHIA.—The season's seventh students' concert at the Curtis Institute of Music featured pupils of Harriet van Emden. The opening group, made up of songs by Frank La Forge, Earl Cranston Sharp, Brahms and Marx, brought Irene Singer, lyric soprano (artist-pupil), who displayed a voice warm and brilliant, of meticulous intonation and genuine feeling. The next soloist was Charlotte Ridley, also a lyric soprano, the possessor of a fresh and charming voice, exhibited to advantage in numbers by Donaudy, Carpenter, Schubert and Bizet. Charlotte Daniels, mezzo-soprano, commands a good range and is a singer of musicianly phrasing and concept. Her items were by Ponchielli, Hugo Wolf and Fourdrain.

Irra Petina, mezzo-soprano (artist-student) scored in two widely contrasting numbers by Bizet, and excerpts from Moussorgsky, Dargomijsky and Rachmaninoff. The Russian numbers were sung in the original language. Miss Petina has a colorful voice and temperament and a firm command of technic. Miss Singer made a second appearance in Der Hirt auf dem Felsen (Schubert), with cello obbligato by Victor Gottlieb, a student of Felix Salmond. The program also held two duets, both by Mendelssohn, effectively sung by Miss Ridley and Miss Daniels. The excellent piano background was supplied by Eugene Helmer, a pupil of Harry Kaufman in accompanying. The large audience was prodigal of applause.

M.

James Levey to Remain in America This Summer

James Levey, former leader of the London String Quartet, will remain in America for the first time this summer and teach in New York. His long association with the London organization gave him a comprehensive knowledge of chamber music, and during the past few years his classes in this subject in New York have brought him pupils from all over the country. While Mr. Levey will have some private pupils, he plans to specialize in the teaching of chamber music literature.

Arthur Anderson to Wed Theodora Douglas

Arthur Anderson, bass-baritone of the Metropolitan Opera, is to marry Theodora Douglas, daughter of Mrs. John Roy of Scarborough-on-Hudson, N. Y., and Theodore Douglas. Miss Douglas was educated at the Scarborough School, Wellesley College and the University of Nancy in France, as well as the Sorbonne in Paris. Mr. Anderson is a graduate of Ohio Wesleyan University and also studied at the Cincinnati Conservatory of Music. He has appeared in many bass-baritone rôles with the Metropolitan. The wedding is announced for September.

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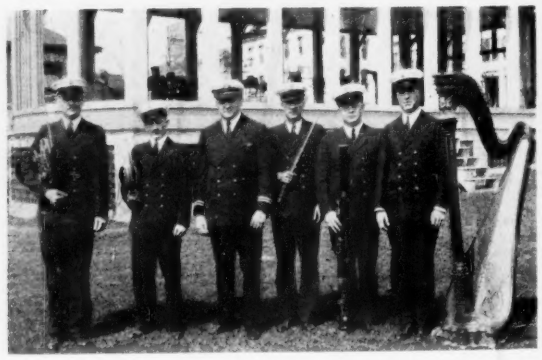

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NEW YORK May 5, 1934 No. 2821

It is the fault of parents that many youths know more about baseball than about Beethoven.

—o—

What's become of Tschaikowsky's Marche Slave and 1812 Overture? Alas, we knew them both.

—o—

What's the matter with the tempo of Nature? The seasonal orchestra is waiting impatiently for the entrance of spring.

—o—

Prepare for more prosperous musical times next season. Town Hall announces that already it has booked three times as many New York concerts for the first four months of next winter, as that auditorium housed during the same period in 1933-34.

—o—

Report has it that the Metropolitan will reopen on December 26 with a performance of Strauss' Der Rosenkavalier, and no better prospect could be in store for New York lovers of operatic lyricism.

—o—

Philadelphia's Rich Prospectus

The ambitious program announced by the Philadelphia Orchestra for next season merits the highest commendation. The Pennsylvania centre makes proud claims to preëminence in the music life of the country, and although there are, to be sure, other musical cities not least of which is New York, it has every reason to be proud of the enterprise shown in this prospectus. The statement of the orchestra declares: "With twenty weeks of symphony concerts, ten weeks of opera of the first standard, the ten popular concerts on Sunday evenings and the summer season of concerts and opera at Robin Hood Dell, Philadelphia may feel certain that it is maintaining its position as the first musical city of America."

The orchestral events include nine pairs of concerts, between October 1 and December 26 under Leopold Stokowski. This conductor will also lead five of the Tuesday evening programs which will take the place of the former Monday night series, and will appear in four of the eight New York concerts. The other conductors will be: Otto Klemperer, January 1 to February 16; Eugene Ormandy, February 18 to March 23, and José Iturbi, March 25 to April 27.

The operas, to be conducted by Fritz Reiner and Alexander Smallens, will be chosen from a list including Der Rosenkavalier, Elektra, Le Jongleur de Notre Dame, Schwanda, Boris Godounoff, Falstaff, Louise, Carmen, The Bartered Bride, Pélléas et Mélisande, Die Meistersinger, Die Walküre, Marriage of Figaro and Orfeo. One "classic" opera will be given, as well as a novelty not yet presented on any stage. Several new American and foreign operas are said to be under consideration. It is planned to present Hänsel and Gretel, Stravinsky's short opera Mavra and an accompanying ballet at Christmas. At least one opera will be given in English.

"It is the purpose of the orchestra association," the announcement stated, "to develop an operatic ensemble of the first rank and to make the utmost use of traditional and modern stage technic in the presentation of these works. A permanent chorus will be organized in Philadelphia."

Officials of the orchestra association said that negotiations were under way with singers both in this country and abroad, and also "for the engagement of a stage director of first rank."

These plans are heartening ones for those who have America's musical welfare at heart. It is evident that Philadelphia is embarking upon its plan for home opera with high ideals, and it is to be expected that the public will react to these rich offerings with suitable gratitude.

—o—

Aiding the Native Musician

Worthy of commendation and of practical emulation by those in charge of concert-giving in this country is the list of suggestions announced by Henry Hadley, honorary chairman and president of the National Association for American Composers and Conductors, at a recent meeting held in the New York Town Hall. Dr. Hadley's six "commandments" for the patriotic musical director are as follows:

1. Place an assistant conductor who is American born with every major symphony orchestra in this country.
2. At least once during the season let him conduct on his own. In the interims train him to know music as well as the Europeans know it.
3. Use foreign conductors only as guest artists.
4. Play at least one American work on every program. There are similar rules in Great Britain, Italy, France and Germany.
5. Create a definite schedule of performance fees so the young American symphonist may get what is due him for his work.
6. Create a demand for American music in every possible way—by repetition, education and financial assistance to composers.

Among the speakers in this interesting symposium was Leonard Liebling, editor-in-chief of the Musical Courier, who made a pertinent plea for native music recognition.

"So few of our great conductors realize," said Mr. Liebling, "what an array of talent there is in American music. Music is good and bad in its music, not in its medium or because it was or was not produced by this man or that. The greatest music is international, and we in America are writing most of the really international music."

Dr. John Erskine, author, musician and president of the Juilliard School of Music (New York), predicted that a new crop of American music on a large scale was "just around the corner." He ventured a prophecy that the new light would come from beyond the Alleghenies. "Out in the Middle West," he said, "we shall perhaps see this Renaissance." Meanwhile, Dr. Erskine counselled, it is important for Americans to sponsor music written by and for their countrymen—a movement which is strongly prevalent in Europe today.

—o—

The Philharmonic Season

With the New York Philharmonic-Symphony Orchestra fund campaign triumphantly concluded and the required sum of $500,000 realized, the organization closed its season last Sunday after a fine record of achievement. The annual statistical survey issued by the press department records the following facts: Under its conductors, Arturo Toscanini, Bruno Walter and Hans Lange, with Ernest Schelling as leader of the children's programs, the orchestra at the regular subscription concerts in New York as well as at the Pension Fund Concert and the out-of-town performance in Hartford (117 concerts in all) played 396 performances of 169 works, representing seventy-one composers. During the previous season, 1932-33, 140 works representing sixty-two composers were given.

The orchestra has been criticized for various things, among them the small number of American works presented, the lack on its programs of interesting modern music as against the frequent hearings of the Romantic classics, and finally (though this plaint has been heard less frequently of late) that Maestro Toscanini is partial to the less important of his countrymen when there are other national schools unrepresented. The Philharmonic season stands as a strong refutation of these somewhat too easily formulated reproaches.

For one thing, the Americans have had a larger show this season than in the recent past. In number of composers represented, the United States came fourth on the list. Germany was first with eleven; France and Italy tied for second place, with ten composers each; the United States next with nine; Russia, eight; Austria, seven; England, Hungary and Czechoslovakia, three composers each; and Poland, Spain, Belgium and Finland, one each.

The novelties of the season were eleven. There was one world première—a performance under Toscanini of Geminiani's concerto grosso in G minor, in the edition of Adolfo Betti. There was one first performance in the United States under Bruno Walter of Janacek's Taras Bulba and nine first performances in New York: under Toscanini, the concerto in A major (Echo) by Vivaldi (transcription of Bernardino Molinari); under Walter, Summer Music and overture to a Picaresque Comedy by Bax, 1929—A Satire, David Stanley Smith, and symphony No. 2, Randall Thompson; under Lange, Sinfonietta by Nicolai Berezowsky, symphony No. 1 by Nikolai Lopatnikoff, suite for orchestra, by Walter Piston, and Barn Dance, by Robert L. Sanders. Additional American works performed, although not new ones, were Ernest Bloch's Winter-Spring, G. W. Chadwick's Noel, Eric DeLamarter's overture from The Betrothal and Henry Hadley's tone-poem, The Ocean. In the young people's concerts, Mr. Schelling also gave Griffes' Pleasure Dome of Kubla Khan, Deems Taylor's Circus Days, and his own Virginia Reel for piano and orchestra.

If the modest garnering of new compositions does not entitle the leaders of the Philharmonic Orchestra to the crusading spurs of a Koussevitzky, a Stokowski or some of the more enterprising conductors of the West and Middle West, it does show a receptivity and open-mindedness that may point the way to a possible future policy of greater liberality. The trust which the public has reposed in the Philharmonic Orchestra as an upholder of high musical standards and traditions has again been justified during the present season. It is a guarantee that the funds which a sorely pressed people has generously raised for its maintenance will not be put to unworthy uses.

—o—

Berlin's New Musical Magazine

The music-publishing house of Bote and Bock, Berlin, issues a neat little magazine of statistical and general information under the name of Der Aufstieg (The Ascent). From it one gets a clear if not complete picture of what is going on in Germany. The April issue contains a brief congratulatory note upon the celebration of the seventieth birthday of Richard Strauss, June 11, 1934, and the thirtieth birthday of his Sinfonia Domestica, first given in New York under the direction of the composer in March, 1904.

Of special interest is a letter from Hans Pfitzner, discussing appropriate cadences. Then, too, there are letters from the young Eugen d'Albert, written between 1887-1892 and mentioning, among other things, the performance of his first symphony in New York "with great success" on November 27, 1887, under the direction of Leopold Damrosch. Known today chiefly as a pianist and composer of operas, d'Albert's orchestral works seem to have been forgotten. One of his early operas, Flauto Solo, has recently been remounted at the Berlin Municipal Opera. Statistical facts concerning first performances indicate that Reger is becoming more popular. Reger is mentioned as "the most prolific of modern composers," and the fact is deplored that during the past fourteen years always the same ten of his works have been given. In 1933 there was some improvement, the German broadcasting companies having produced a few of his less well known works.

Others among the "most performed" are Paul Graener, Vollerthun, Roselius, Schillings, Kempff, Hugo Herrmann, Hugo Wolf and, of course, Strauss. It seems that broadcasting of new and less known works is in Germany more frequent than concert production.

This issue of Der Aufstieg is too rich in interesting material to admit of even a brief outline of the whole. Mention ought to be made, however, of reminiscences by Respighi; an article on music in tone films; a brief note concerning Wilhelm Kienzl, composer of Evangelimann and Kuhreigen; and many informative reprints of press notices.

VARIATIONS

By Leonard Liebling

It was a novel and instructive experience for a musical editor to drop in at a rehearsal and watch Nat Shilkret preparing his orchestra for a commercial broadcast audition. That conductor is probably the busiest one on the air, being in constant demand by sponsors who believe in the efficacy of tonal advertising.

Shilkret, himself a graduate member from the playing ranks of the major symphonic orchestras, is a believer in utilizing only the best grade of performers for his own baton, even when the program calls only for popular compositions.

"Everything is worth playing well," he told a player who seemed inclined to take a sharply rhythmed bit somewhat complacently.

"You see," added the leader to his guest, "occasionally it is necessary to make a piece sound better than it is."

Shilkret takes few chances, however, for instead of using the orthodox scores for popular numbers, he engages his own arranger who devises special orchestrations—often spiced later with original Shilkret additions.

"All the men in my orchestras," he explained, "are competent to play Beethoven or Rimsky-Korsakoff as well as Berlin or Kern." That is no idle boast, for Shilkret picked the personnel of the orchestra which did the recent broadcast Cadillac programs under all the leading conductors, including Toscanini. (Shilkret also put the players through their preliminary rehearsals.)

For over an hour I was a fascinated listener and learned that to achieve the best possible effect with Carioca and Smoke Gets in Your Eyes, a multitude of details must be carefully prepared—instant and unified attack, scrupulous rhythm and dynamics, tone coloring, and climaxing. One passage was repeated a dozen times and rehearsed in sections, before it met with Shilkret's approval. His infallible ear let not even the slightest technical slip pass uncorrected.

Never again will I think that to lead popular music well, you need only a "hot" clarinet player, a trumpeter who hangs a hat over his instrument, and a relentless trap virtuoso who bangs on everything within range of his hands and feet! No wonder that Shilkret commands abiding success on the air and a larger income than any symphony conductor. There's a reason. Shilkret is an artist in his chosen field.

* * *

New York, April 26, 1934.

Dear Variations:

Pardon me if I take up your time and that of your readers by expressing myself on several matters which I feel deeply in a musical sense.

A New York critic tells us that we do not yet understand Bach's church music. What does he mean by "we?" Why put us all in the same category as himself?

Perhaps he could be induced to prophesy when the understanding of Bach's church music is to come to us.

What is so mysterious about it anyway? He wrote it at a time when religious music had to be exceedingly clear in order to be understood by the folks of that period. Why then, in our own day of harmonic, rhythmic, contrapuntal and orchestral complexity, should we be so backward about following the direct melodies and clear lines and developments of Bach?

It is time to lay such bunk as the pronouncement of that critic.

I notice, furthermore, that while he says we do not yet understand the works in question, he goes into lengthy and pseudo-profound explanations of them. The assumption therefore is that he tries to emphasize our ignorance and parade his own wisdom. Piffle and poppycock, as you would say. . . . That critic harms music by keeping people away from it.

The same oracle tells us also that the real Bach, Wagner, and Beethoven have never been fully revealed to us until Toscanini came to New York to interpret them. Need I dwell on the absurdity of that remark? By the same token then, we shall again be left in the dark after Toscanini retires from this city. What is the use of other orchestral concerts after that time? And think of the time and money wasted on them before Toscanini came here! Nikisch, Gericke, Thomas, Damrosch, Muck, Mahler, Furtwängler, Walter, Klemperer, all labored in darkness and in vain.

Dear Variations, I ask you!

Very truly yours,

EDWARD B. KNOTT

* * *

In the three decades since Leopold Godowsky made his phenomenal Berlin début in the famous old Beethoven Saal, on an eventful evening in 1900—December 6, to be exact—it is doubtful whether any more exciting musical event has taken place in the German capital.

Yet the modest genius that is Godowsky was wholly unaware that in his performances and ability lay a gift so astounding that all critics, musicians and even the lay public spread the news among themselves that here was the living master musician among pianists and master pianist among musicians.

In the 1900 program were included his elaboration of Weber's Invitation to the Dance and his own left hand studies of Chopin Etudes. It was particularly these left hand studies that swept Berlin by storm, even though hints of the impending marvels had come from various sources in advance. From Franz Kullak, for instance, who, on hearing Godowsky at his home several times, passed the magic word around.

But there was no early open date at any concert hall in Berlin. Kullak took things in his own hands. He cancelled one of his students' bookings in order that Godowsky might be heard. The entire hall was immediately sold out. After the début, the famous left hand grew in importance. To such an extent, that when Godowsky merely attended a concert in the Singakademie a few days later, the entire audience rose in tribute.

Acclaim grew; a second concert became a necessity. The event took place on January 16, 1901, and made further history.

Godowsky returned from European triumphs to effect his renewed American début in,—of all places—Phoenix, Arizona. Gladly he accepted the tedious trip from Berlin to Phoenix, grateful for the chance afforded him to learn the Liszt A major concerto which he had promised Theodore Thomas to play with him in Chicago. There had been no time for Godowsky to learn the work abroad.

He accomplished in twelve hours on the train, the feat of memorizing the concerto which he had never played, never even heard, and had no chance whatever to practice before the scheduled rehearsal. Between that rehearsal and the concert, Godowsky did the only preparation on the piano which he had time to undertake.

When Godowsky opens his master class in New York this Summer (for the first time in many years again teaching the *modus operandi* of his astounding technical accomplishments) many of the old anecdotes will crop up about the artist's phenomenal achievements, but none of them is more remarkable than the ghost practicing of the Liszt A major concerto.

* * *

Letter received by Charles L. Wagner, and his reply thereto:

Newaygo Public Schools,
Newaygo, Mich.,
April 5, 1934.

Charles L. Wagner, Inc.,
511 Fifth Ave., New York City.

Dear Sir:

Perhaps I am assuming too much, but I would like to know if you could supply me with information concerning the location of booking agents in Chicago, New York and other large cities.

As a vocation. I pursue public school teaching, but as an avocation singing pursues me. Have had many years' vocal study with well-known Michigan vocal teachers; voice is an exceptionally low "basso profundo"; sang in radio, chorus, choir, recital, oratorio, concert, choral union, male quartets, glee clubs, light opera, theatre etc. for the last ten years in most of the cities of Central Michigan.

A friend (concert musician) and many others inform me that I am wasting my time by not trying to get an audition that might lead to something worthwhile. He says that I have a unique voice and one that would go places. (I pause here for a grain of salt.)

Hoping that I have not assumed too much, I remain

Yours sincerely,

LEWIS H. HODGES.
(Basso profundo)

New York, April 16, 1934.

Mr. Lewis H. Hodges
Newaygo Public Schools
Newaygo, Michigan

Dear Sir:

I have your favor of April 5th. If you see the musical papers, you will find material about all the different managers in the country. As to whether you should go out into the big wide world, that is another matter you should decide yourself. Age, financial condition, voice, personality, etc., would enter into it. But don't let your friends kid you along about "wasting your time." We get into trouble always through our friends. I would suggest you go to Chicago and sing for some strangers and let them tell you the truth.

Sincerely yours,

CHARLES L. WAGNER.

Mr. Hodges may not know it, but he has decided talent for writing. He is herewith appointed Musical Courier correspondent at Newaygo, Mich.

* * *

Apropos the Saturday Review of Literature (April 14) has this passage in an article on the life of Louis Bromfield, the celebrated novelist; . . . "Behind him were Mansfield, Ohio, dull nights of writing for the Musical Courier in New York, and dull afternoons of private tutoring in a shiny blue serge suit . . ."

Mr. Bromfield may have found those nights dull, but it was not because of writing for the Musical Courier, as our files show no record of his contributions. Besides, to write for the Musical Courier is always an exciting occupation.

Had Mr. Bromfield been in these pages in the earlier days, he would have found himself in the excellent company of George Bernard Shaw, James G. Huneker, Philip Hale, Camille Saint-Saëns, Vance Thompson, William J. Henderson, Henry T. Finck, and other heroes of the pen.

The shiny blue suit proves nothing. Musical writers earn vast sums and wear no shiny suits of any color whatsoever.

Louis was either playing the literary eccentric, or else trying to fool the tax collector.

* * *

Mrs. Bungle and Mrs. Muddle met in a Fifth Avenue bus the other day, and a Musical Courier reporter, happening to be seated behind them (our sleuths are everywhere) took down their conversation, as follows:

Mrs. Bungle—"Don't you think that's terrible about their putting Trotzky out of France?"

Mrs. Muddle—"Well, I think that all Russian composers ought to stay in Russia."

Mrs. Bungle—"I agree with you, but that doesn't excuse France for insulting the genius who wrote the Patholigique Symphony."

Mrs. Muddle—"At least some persons know how to appreciate genius. Did you see where Martinelli, the Italian Consul, gave a medal to Dante the other day?"

Mrs. Bungle—"Yes, that was fine. Er—who is Dante?"

Mrs. Muddle—"Well, the papers didn't say."

Mrs. Bungle—"I wish they'd put in more about music. I just dote on it."

Mrs. Muddle—"So do I. Have you renewed your opera seats for next year?"

Mrs. Bungle—"Not yet, but I'm going to subscribe only when Lily Ponselle sings. She gives me a thrill every time I hear her in Cavalleria Rusticana."

Mrs. Muddle—"By the way, dear, I've forgotten what little Italian I ever knew—just what does Cavalleria Rusticana mean?"

Mrs. Bungle—"It means Rustic Cavalry."

Mrs. Muddle—"Oh, of course. How stupid of me."

Mrs. Bungle—"Did you hear Lottie Lehmann this winter?"

Mrs. Muddle—"No, I didn't. My husband and I both think that Governor Lehmann is rich enough not to let his wife sing when there are so many professional opera artists out of work who need the money."

Mrs. Bungle—"Some of the critics ought to have an article about it."

Mrs. Muddle—"Yes, indeed. I'm going to write and ask Pitts Hendersen to take it up in the Times."

Mrs. Bungle—"The Times? You're thinking of Grena Downs."

Mrs. Muddle—"Funny name for a man, don't you think?"

Mrs. Bungle—"Not as funny as Mitzi Elman."

Mrs. Muddle—"Anyway, he doesn't play funny. They say that his Amato violin is worth nearly a thousand dollars."

Mrs. Bungle—"You mean his Saggitarius. Amato is the man who is going to give opera at the Stadium this Summer. They're trying to get together $500,000 for his salary."

Mrs. Muddle—"I'm sure you're mistaken. Wasn't it $25,000?"

Mrs. Bungle—"No, that's the sum they're raising to give a dinner to the Philharmonic directors."

Mrs. Muddle—"My, but they must be hungry."

Mrs. Bungle—"I'll say so. Speaking of eating, I'm getting off in a moment to meet Mrs. Twaddle for luncheon. Won't you join us? She's musical too."

Mrs. Muddle—"What makes you think she is? She was telling me about being at Carnegie Hall and hearing a new Hebrew moratorium the other evening by Bloch, called Secret Service or something. And she said what she liked most were the Cantor songs."

Mrs. Bungle—"Yes, but"——

Mrs. Muddle—"Well, Eddie Cantor is in Hollywood, don't you see?"

Mrs. Bungle—"That's a good one, ha, ha, ha! Well, dear, I'm getting off. Good-bye."

Mrs. Muddle—"Good-bye, darling."

* * *

After reading Belmonte, the Matador (by Henry Baerlein) I have decided that ranking in danger with the arts of opera managing and musical reviewing, is that of bull-fighting.

Among those seen imbibing recently was my friend F. C. Coppicus at Luchow's with his nose in a glass of Wurzburger bock.

* * *

Alfred Knopf, the publisher, is courting musical thieves with his enormous collection of phonograph records. He makes a specialty of Sibelius examples so that he can properly entertain his pal Koussevitzky, who likes the Finnish composer's cerebrations as much as I like the ladies.

* * *

Listen my children while I murmur to you of the Colette d'Arville *soirée* at the Hotel Delmonico, a week ago Saturday in honor of Estelle Liebling's birthday.

Starting early on Saturday afternoon, I climbed the fire stairway of the skyscraper building to the thirty-first story, hid myself behind the bar and waited for the guests to arrive. Believe me, I was a bit out of breath but by dint of controlling my diaphragm in the method advised by all the best vocal teachers, I succeeded in tempering my exhaust enough so that only a few stentorian sounds gurgled from my throat.

I had not long to wait until the dance musicians came straggling in, to be followed by the waiters. Shortly thereafter Colette, radiant in black and diamonds, appeared. As I was filling my eyes with her beauty, Estelle suddenly dashed into the room. "Isn't it awful, my dear? Just look at it. I bought this dress just for tonight. And I hate it," she exclaimed excitedly. "But *cherie*, I adore. It is *très chic. Magnifique.* So charming," Colette answered. "Well, I don't. And I'm going home and put on another." So saying Estelle dashed out of the room—and reappeared a half hour later in another gown.

One by one and two by two the guests arrived. As I gazed from my position of advantage near the gleaming brass rail, I spotted the nether extremities of Mr. and Mrs. Paul Longone, Mrs. William Hammer, Louise Behrens, Jerry and Arthur Bergh, Grena Bennett, a royal bevy of Estelle's pupils including Rosemarie Brancato, Dorothy Miller, Sue Reade and all of Estelle's immediate family, with Leonard there, too. With dexterous fingers I whittled my peephole a bit bigger, and into my curious vision suddenly enlarged sprang Goeta Ljungberg, Fred Sperling, Helen and Horace Johnson, Yvonne d'Arle, Vera Brodsky, Bruno Zirato, Nina Morgana, Jean Tennyson, Judge and Mrs. Lawer, Erno and Mrs. Rapee, Count and Countess Morner, Earle and Mrs. Lewis, Marek Windheim, Julian Seaman and Francis Perkins. By that time what with wetting my whittle from the empty sherry bottle dregs gathered about my dainty feet where the barmen had dropped them, my eyes glazed suddenly and any other celebrities there automatically were stricken off my list.

When supper was served I hid under the table where Louise Behrens sat, and by pushing her leg a bit now and then like her dog Mickey, she unconsciously fed me with scraps of caviar, turkey and cheese delicately flavored with champagne.

After the supper there was a show in which Estelle got kidded all over the map. Leonard made a speech and Estelle answered him back. And then there was dancing. Everybody got thrown out at three o'clock in the morning.

I'm still tired, but it was worth it. But I hope I'm *invited* next time, for I hate to walk upstairs so much at once, and they're the devil to go down when your feet don't track.

* * *

Manhattan musical royalty came at the invitation of Ganna Walska and "broke bread" with her last week at her last party of the season prior to her sailing on May 5 for a summer at her Paris *chateau.* Politely conversing and daintily eating edibles that attain the Mae West figure, the celebrities, including Prince Obolensky, Duke Hasselmans, Count Bamboschek, Lord Amato, Baron Liebling, Comte Warburg, Marquis Perkins, Princess Emily Nathan, Grand Duchess Alda, Marchioness Hope and Lady Patterson, charmingly acknowledged the greetings of Queen Ganna clad in gorgeous Russian robes of state.

* * *

Carlotta Reiner—Fritz' charming *frau*—returned from a European tour with her husband last week to discover that her invaluable maid had "flown the coop." Carlotta had given instructions to the industrious servant to close their apartment and tidy up while they were away for six weeks, and then to return and get everything ready a few days before they should arrive back in New York.

When Carlotta and Fritz entered their Park Avenue abode, they gasped in horror. The place looked as if it had harbored a continuous party lasting the entire time of their absence—as it probably had. Not only was the furniture out of place, the rugs thrown aside to clear dancing spaces, innumerable dirty glasses on the tables and dust and cigar ashes everywhere, but the beds were still unmade and empty bottles littered the kitchen. Poor Carlotta gazed in horror, but being the resourceful person she is, not even taking off her hat she set to work to clean up the place. She cooked, she swept, she washed, she dusted all the day through. Finally at night, worn and weary, as she was undressing for a welcome bed Carlotta discovered to her amazement that she was still wearing her hat. For twelve hours her becoming *chapeau* had absorbed the accumulated dust and dirt of six weeks.

P.S.—Carlotta had engaged a husky Irish cook and bought a new hat by ten o'clock the next morning.

* * *

Charlie Wagner has done it again. A few years ago he had his offices on the sixth floor of the building numbered 511 Fifth Avenue. Builders started to erect a skyscraper across the street. Charlie moved to the ninth floor. Builders began to tear down an edifice across the street. Charlie moved his offices to another location on the same floor.

Now because all is quiet on the real estate front, Charley has gone back to his original habitat. But I'll bet he moves again if the squirrels in Bryant Park, who are waiting to inhabit the new trees now being planted there, get too noisy with their comments on passing pedestrians.

* * *

Five minutes ago I found a note on my desk from the editorial department stating that the material I had turned in for the edification of my dear, delighted readers was too long for the space allotted to me. Can you tie that? Here I am the most important person in the music journalistic world and I am not allowed to write as I wish.

Well, I expect those bugs have the authority to cut my stuff, so I'll have to take it.

Next week—if you can wait that long without losing sleep—I shall present you with my Adventures as Cinderella at the Opera Ball.

"The Captain's compliments, but please play Celeste Aida in B flat, the key it's wrote in, and not in C major."

From Our Readers

Data Required for Nevin Biography

47 Lincoln Street,
Glen Ridge, N. J.
April 23, 1934.

To the Musical Courier:

I am collecting data for a biography of Ethelbert Nevin, and would very much appreciate hearing from any of your readers who may have letters of Ethelbert Nevin in their possession.

Very truly yours,
JOHN TASKER HOWARD.

The Privilege of Pitch

Iowa State College,
Ames, Ia., April 2, 1934.

To the Musical Courier:

In regard to absolute pitch, the following may be interesting: When I was a boy, playing in the town brass band, we had a marvel of a young musician playing solo cornet. He was only fourteen years old but he could play almost anything we tried at sight. He could name instantly any player who played a wrong note and tell the note that should have been played—treble or bass clef, it made no difference, and the transposition was automatic. He could name any note played by any instrument from Db piccolo to BBb tuba, giving both the concert pitch and the transposed pitch. He could sing any note called for within the range of his voice. But, sad to relate, this lad was never able to learn to read or do the simplest problems in arithmetic. Aside from music (he played the violin, the organ and the piano very well) he was a mental incompetent of the most pronounced type. His brothers and sisters were above the average in intelligence. His father was quite a genius, his mother was moronistic.

In the spring of 1910 I was walking down a street in Denver, Colo., with the late Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, when I suddenly heard the strains of the Moonlight Sonata coming through an open window. "Good heavens!" exclaimed Oberhoffer clapping his hands over his ears. "Let's get away from here!" He turned around and started to run. "What's the trouble?" I asked when he stopped. "Trouble enough," he replied with a sour smile. "Someone is playing on a high pitch piano and it is positively painful for me to hear a piece that I know so well in a pitch half a step too high."

"In the winter of 1916-17 I was listening to a rehearsal of the New York Symphony Orchestra and they were rehearsing the Franck symphony. I had never heard it before and that wonderfully exuberant and exhilarating theme in the first movement struck me as about the most beautiful thing I had ever listened to. I did not want to lose it and so jotted it down on a piece of paper. When the rehearsal was over I showed what I had done to Walter—very proud of my attainment and expecting he would tell me what a wonderful thing I had done. Instead, his face clouded over and he said, very crossly (or as crossly as it is possible for such a genial gentleman to be): "No! No! How could you make such a mistake! It is in F." I had jotted it down in G.

Sincerely yours,
OSCAR H. HAWLEY.

Foreign News in Brief

Rethberg and Martinelli to Sing in Florence

FLORENCE.—Elisabeth Rethberg and Giovanni Martinelli will sing here for the first time in a performance of La Forza del Destino, which takes place in May. Tullio Serafin is to conduct. R. P.

Promenade Concerts, 1934

LONDON.—The British Broadcasting Corporation announces that the Queens Hall Promenade Concerts this summer will begin on August 11 and run for eight weeks, finishing on October 5. This will be the fortieth season under the conductorship of Sir Henry Wood, and the eighth under the auspices of the B.B.C. C. S.

Three Choirs Festival Program

GLOUCERSTER, ENGLAND.—It has been decided in view of Sir Edward Elgar's long and intimate association with the Three Choirs Festival, to devote the first performance at this year's festival in Gloucester on September 4, to the late composer's memory and works. The Kingdom will take the place of Mendelssohn's Elijah. Kodaly's Psalmus Hungaricus, first given here in 1928, will be repeated, as well as Vaughan Williams' Pastoral Symphony. The first evening performance includes St. Paul's Voyage to Melita, by Dyson, Summer Music by Bax, and Mozart's Requiem. Other works to be performed are Bach's Magnificat, St. Patrick's Breastplate (by Arnold Bax) and Elgar's second symphony. C. S.

Willem Mengelberg Returns to Amsterdam

AMSTERDAM.—An official and popular welcome was accorded Willem Mengelberg on his return here after an enforced rest. The Municipal Band and a cheering crowd surrounded the conductor's automobile. The spring season marks the beginning of the Beethoven concert cycle here. E. R. S.

Relief Society Raises $3,000

Sixty presidents of New York women's clubs were among those at President Angelique V. Orr's table in the grand ballroom of the Astor Hotel, New York, on April 14, on the occasion of the annual luncheon of the Relief Society for the Aged. Rafaelo Diaz, chairman of music, began the program with the Flower Song from Carmen, sung with fervor and musical finesse. Marguerita Sylva offered songs in German and an effective projection of the Habanera from Carmen. Hallie Stiles, soprano, and Sarita, Spanish dancer, lent further variety to the program. Accompanists were Corinne Wollersen, Ricardo Romero and Frank Chatterton. Over 1,000 persons attended the luncheon. President Orr stated that $3,000 was contributed to the fund for the relief of the aged. Among contributors were Baroness von Klenner, and Mmes. Thomas Appleton, William Rogers Chapman and Clementine DeVere Sapio. F. W. R.

OBITUARY

Joe Vila

Joe Vila, for forty years a sports writer for the New York Sun and the publication's sports editor for twenty years of that period, died at his home on April 27. Mr. Vila was the father of Josephine Vila of the staff of the Musical Courier. He was born in Boston and attended Harvard College and the Harvard law school. He joined the Sun in 1893. He was one of the most prominent writers in his field and an accepted authority on his subject. Besides his daughter, he leaves a widow, Mrs. Jane Vila. His son, Joe Vila, Jr., died three years ago.

H. J. Hillebrand

PHILADELPHIA.—H. J. Hillebrand, prominent in the development of the player piano, died here recently at the age of seventy-six. Besides his part in introducing the player unit for pianos, he also developed an organette which reproduced music by means of a perforated roll. For forty-seven years he maintained an affiliation with the Heppe Piano Company. He is survived by a daughter. P.

Lieut. Frank E. Houts

BROOKLYN, N. Y.—Lieut. Frank E. Houts, band leader, died on April 27, at the age of sixty-three. He leaves his widow and a son. Lieut. Houts organized and for many years conducted the bands of the 106th infantry and the 244th Coast Defense Command. He also was in charge of other bands in this city, and had formed bands in Denver, Colo., Jersey City, Newark and Passaic, N. J., and other eastern cities. B.

Herbert L. Doane

BROOKLYN, N. Y.—Herbert L. Doane, for fifty years an organist in churches of this city, died on April 24 at his home here. He was sixty-nine years old and a native of Brooklyn. He served at the console of the Eighteenth Street Methodist Episcopal Church for eighteen years. He leaves three daughters and two sons. D.

Augustus S. Peabody

CHICAGO.—Augustus S. Peabody, lawyer and investment banker, president of the Citizens Association of Chicago, the Civic Music Association and the Chicago Chamber Music Society, died on April 27. Mr. Peabody also was once third vice-president of the Chicago Symphony Orchestra. He was sixty years old. C.

Walter J. Flanigan

NEWARK, N. J.—Walter J. Flanigan, former dramatic and music critic of The Newark Evening News, died at his home on April 24. Mr. Flanigan's connection with the Evening News extended from 1901 until last year, when his health necessitated his retirement. He leaves a sister, Anna Jean Flanigan. He was seventy-four years old. R.

William H. English

BROOKLYN, N. Y.—William H. English, banker and manufacturer, prominent in cultural circles and a director of the Brooklyn Academy of Music, died on April 29. His wife, a sister and two sons survive. B.

St. Louis Inaugurates Its New Auditorium with Opera Season

(*Continued from page* 5)

Cavalleria Rusticana and Pagliacci, presented as the third bill of the series, marked a partial change in principals. Miss Rethberg's engagement ended with Trovatore, but Mr. Martinelli remained over to sing Canio in Pagliacci. Mario Chamlee made his first appearance here as Turiddu in Cavalleria. Emily Roosevelt, a distant cousin of the President, more accustomed to the concert and festival stage than opera, doubled up in the soprano leads, singing both Santuzza and Nedda. She was received with friendly and sympathetic approval. Chamlee was a decided hit as Turiddu, a rôle which is well adapted to his vocal and histrionic equipment, and Martinelli and Frigerio made the Pagliacci presentation a distinguished one. Frederick Jencks, baritone, who made his début with the Chicago opera forces during the past season, sang Alfio in Cavalleria and Silvio, in Pagliacci. He was well received and justified the complimentary recommendation he had received from Gennaro Papi, the conductor. On this night, Papi was called before the footlights to bow his acknowledgments with the singers. His conducting throughout was distinguished.

Helen Ornstein, also of the Chicago opera, essayed the rôle of Lola in Cavalleria, and Florence Timmerhoff, another local girl and chorus member, was cast as Mamma Lucia. Lodovico Oliviero was the Beppo in Pagliacci, and gave a creditable performance. Attendance at neither the double bill or Trovatore was up to the opening night.

PUCCINI WORKS SUNG

The last two performances were devoted to the popular works of Giacomo Puccini, Madame Butterfly and La Boheme. Hizi Koyke, the Japanese soprano, was the Cio-Cio-San in Butterfly, and the announcement of her appearance produced a spurt in the rather lagging ticket demand for this opera. Mario Chamlee appeared as Lieut. Pinkerton, singing and acting with finesse, with Ada Paggi as Suzuki; Claudio Frigerio was the able Sharpless; Lodovico Oliviero as Goro; Wilfred Engelman of the Chicago Opera, as both Yamadoro and the Imperial Commissary; Louis D'Angelo as the Uncle-Priest, and Dorothea LeMoyne, another chorus member, as Kate Pinkerton.

Lucrezia Bori and Chamlee had the leads in La Boheme, the final bill of the season. The eagerness to hear Miss Bori started a ticket rush second only to that of Aida, and her performance justified this in every way, for continuous ovations were showered upon her throughout the production. Chamlee was also applauded for his fine work. Lucy Monroe, also with the Hippodrome opera in New York, had the rôle of Musetta.

All the executive departments were expertly manned. The meticulous and scoreless conducting of Maestro Papi was one of the outstanding features. Giacomo Spadoni was assistant to Maestro Papi, and Armando F. Agnini, stage director of the Metropolitan, acted in the same capacity for the St. Louis season. Etienne Barone was the stage manager, and Harry Beatty of the Chicago opera, technical director. Attico Bernabini, chorus master, had the local chorus in training from last September until now, and Harriet Lundgren, former ballerina of the Chicago opera, came to St. Louis several weeks ago to train the ballet.

New York Concerts

(*Continued from page* 12)

pressive achievements with the inspiring leader. The tenor's measures were voiced lavishly but with intelligent control and eloquent delivery of text. Mme. Kappel made her Sieglinde contribution into a thing of tonal beauty and meaningful declamation, tender and impassioned by turns. Both singers received numerous rousing recalls.

And so the ninety-sixth annual season of the Philharmonic Orchestra has come to a close with another year of lofty endeavor and realized art to the credit of the distinguished organization.

Pauline Koner The dancer Pauline Koner gave her second recital of the season at the Little Theatre, presenting a varied program with many new dances. Miss Koner again impressed as a talented artist. She is a forceful and compelling dancer and is further enhanced by a warm temperament and colorful personality. But these attributes have not as yet been capitalized and sufficiently nurtured, as she strives for self-expression in the style of the classic ballet, for which she is not suited. Set figures in the ballet manner are embodied in the greater number of her dances and are determimental to her better movements wherein she exhibits strength, effective simplicity and vivid imagination. In Bird of Prey Miss Koner's swooping, clawing gestures were powerful; in Ya-Lel she gave rhythmic response to the song of the passing caravan; her Dance of Longing was admirable in its sensuous movements. In two of Lord Berners' funeral marches, For a Statesman and For a Rich Aunt a fine sense of humor was revealed. Miss Koner was at her best in the character dances, Russian Rhythms, La Maja Maldita and Chassidic Song and Dance.

Piano and percussion accompaniments were played by Harvey Brown, who was also the composer of several of them, and incidental vocal accompaniments were by Kalman Zwitman.

"The Triumph of St. Patrick" The first performance of a sacred oratorio, Il Trionfo di San Patrizio (The Triumph of St. Patrick), with text in Italian by Armando Romano and music by Pietro Yon, took place in Carnegie Hall last Sunday evening. The performance marked the American début of Ruggero Vené, who conducted. The composer was at the organ. The soloists, who were assisted by the Cathedral Choral Society and an orchestra of sixty players from the Metropolitan Opera, included Frederick Jagel as St. Patrick; Santa Biondo, the Angel; Millo Picco, Dichu; Carl Schlegel, Voice of the Lord; Francesca Iovine, Erimadea; Elisabeth Slattery, the Goldfinch; Imerio Ferrari, King Leoghaire; Eugenio Cibelli, Milliac; and as narrators, John Finnegan, tenor, Leo de Hierapolis, baritone, and Raimondo Scala, bass.

The work is divided into three parts, roughly corresponding to the acts of an opera, in which form it was the composer's intention that the oratorio might later be performed. The theme is the youth, conversion and triumphant labors of the Saint. The parts, each approximating thirty or forty minutes in performance, are planned in dramatic form, utilizing a minimum of recitative alternating with solos, concerted numbers and choruses, the last predominating. Mr. Yon sought to compose what he called "an American style of music," but owing to the subject, with its reliance upon ecclesiastical ingredients, Latin phrases and pronouncements of the Saint and the Deity, it was inevitable that he should turn to the lovely plainsong and antique secular forms (some of which, as in one of the jubilant utterances of the Angel, approximate a decorous use of dance forms.) There is frequent employment of modal progressions, especially in the orchestra, that suggest Gregorian or Palestrinian sources. Throughout, however, the writing has a certain contemporary color, though in no sense remotely modernistic; rather it is Italianate in the sense that Mr. Yon believes in melodies, and his score often has an almost Verdian inflection. There are attractive set pieces, such as the chorus, Alleluia, for women's voices, dominated by a tripping, whimsical motive, against which the voice of the Saint sings in *arioso* form near the end of Part I. There are also a delightful *a cappella* Chorus of the Earth and other ensembles of attractive melodic cast. The work gives excellent opportunities to the tenor protagonist.

The performance was effective and showed a careful rehearsal. Mr. Vené conducted with sensitivity to nuance, vigor and a sense of dramatic effect. Particularly well-fused was the orchestral playing, exhibited to fine advantage in the interludes. Mr. Jagel sang superbly, giving a passionate sobriety and ardor to the utterances of Patrick; he seemed the ideal protagonist for a rôle that must be done in authoritative manner to be effective. Santa Biondo voiced the Angel's music in pleasing style; Messrs. Picco, Schlegel, Ferrari, Cibelli, Finnegan, de Hierapolis and Scala, Misses Iovine and Slattery, gave worthy assistance. The performance was attended by Cardinal Hayes and many other high Church dignitaries. The composer, librettist, conductor and chief performers were given an ovation with many recalls at the close.

Other Concerts

Rose Tomars, soprano, Steinway Hall, April 29, afternoon.

Doris Humphrey and Charles Weidman, dancers, Guild Theatre, April 29, evening.

Musicales

Tollefsen Trio and Norman Jolliffe Appear

A benefit concert for the Women's Philharmonic Society of New York at Steinway Hall, New York, on April 25, was well attended. The Tollefsen Trio performed a Mozart trio, the slow movement being especially effective. They closed the concert with Tschaikowsky's Theme and Variations from the trio, op. 50, in which Carl Tollefsen, violinist, Robert Thrane, cellist, and Augusta Tollefsen collaborated in artistic efficiency. Mrs. Tollefsen played piano solos by Grieg, Debussy, Prokofieff, Liszt, and her own Vague Memories, the last being an echo of Debussy. In these her technical aplomb and singing tone prevailed.

Norman Jolliffe, baritone, was heard in German Lieder, nobly sung and finely conceived; and in an aria from Don Carlos (Verdi), in which his performance contained fine dramatic contrasts. Evelyn S. Austin played his accompaniments. The committee in charge listed Florence Foster Jenkins, Ida Haggerty-Snell and Elizabeth Topping.

F. W. R.

* * *

Kirkpatrick Plays at New Music School

The New Music School of New York presented Ralph Leonard Kirkpatrick in a harpsichord recital on April 24 in the auditorium of the American Dalcroze Institute. The program included J. S. Bach's Chromatic Fantasy and Fugue and the Goldberg Variations in their entirety. Although the Goldberg Variations have been played frequently on the piano, this is the first time that they have been performed on the harpsichord in New York. The technic which his playing revealed left no doubt as to his ability as an executant on the instrument he has mastered so completely. The artistic expression with which he performed this work showed a genuine musicianly feeling for it. The large audience which included a number of standees warmly applauded the artist.

C. D. H.

* * *

Griggs and Lanier Joint Program

Hazel Griggs, pianist, and Helen Lanier, soprano, collaborated in a well-planned recital of early and modern French music at The Barbizon, New York, on April 24. The hall was filled. Warm appreciation was expressed after Miss Griggs' playing of Rameau's classic suite in E minor. Debussy's Children's Corner was next offered, played with stylistic expression. Her final numbers, Poissons d'or (Debussy) and Valse Caprice (Fauré), were performed appropriately, the waltz especially brilliant in its clear-cut execution and chordal grasp. An encore followed.

Miss Lanier's singing brought her a cordial reception. The young artist interpreted the dainty Apres Un Reve (Fauré), the expressive Offrande (Hahn) and graceful Tes Yeux (Rabey) in highly effective fashion. She closed with songs by Ravel, Poulenc and Honegger, skilfully projected and heartily applauded. Miss Griggs supplied musicianly accompaniments.

F. W. R.

* * *

Augusta Cottlow Concert

Augusta Cottlow, American pianist, who has not been heard publicly in New York for more than a decade, played a short program before an audience of invited guests at the New York studio of Nina Gunin on April 22. Those present enjoyed a musical treat in a perfect setting and it was evident that Miss Cottlow had woven a spell over her audience by her playing.

Miss Cottlow played works by Chopin, Liszt, MacDowell, Rachmaninoff, Griffes, deFalla and Debussy, displaying all her old-time technical mastery, wealth of tonal color, refined artistic taste and musicianship. She gave a remarkable reading of Chopin's F. minor Ballade, in which she revealed a happy blending of the elements of vigor, intellectuality and emotion. Liszt's Au Bord d'une Source was delineated with exquisite finish, while Rachmaninoff's B flat major prelude assumed proportions of heroic grandeur under this pianist's fingers. Miss Cottlow's playing throughout the program was characterized by sincerity of purpose, variety of nuances and tonal color. In all her numbers, which were of widely diverging styles, she showed a keen sense of appreciation of what each composer was striving to express.

Miss Cottlow was introduced to the audience by Arthur M. Abell, who has known her for more than thirty years, and who told of her student days with Busoni in Berlin and her many public concerts in that city before the war.

Mr. Abell also told anecdotes about Brahms, Busoni, Joachim, Liszt and others. Through his long years of residence abroad Mr. Abell acted as a European manager of the Musical Courier.

S. J.

* * *

Anne Judson Sings

Anne Judson, contralto, gave a recital at the Central Christian Church, New York, on April 25. Her teacher, Solon Alberti, was at the piano. Miss Judson sang numbers of Purcell, Handel, Schubert, Franz, Brahms, Schumann, Bizet, Lazar Weiner, Borodine, Homer, Bonner, and others. Her last group included two by Mr. Alberti, My Lady Sleeps and Solitude, both of which were cordially received.

Miss Judson has a voice of velvety texture, broad and well controlled. She has arresting expressive gifts and a simple, pleasing stage manner. Mr. Alberti furnished artistic accompaniments and a sizable audience applauded heartily.

S.

* * *

Irene Freimann's Pupils in Recital

Irene Freimann, teacher of piano, recently presented her pupils in recital at her New York studio. The program represented a wide degree of musical development, ranging from performances of Margot Kahn, four years old, and Audrey Stein, five, to several pianists of mature years and talent. The music played included compositions of Beethoven, Mozart, Chopin, Mendelssohn, Grieg, Liszt and Schumann in the advanced section. Among the pieces played by the elementary group were excerpts from Bach, Beethoven, Handel and Grieg. All the offerings were interesting and excellent examples of the different stages of development. Clean technic, tasteful interpretation and thorough grasp of the musical subject were characteristics common to all Miss Freimann's students. A large audience applauded the concert with warmth. The program listed, besides the two already mentioned, Carmel Kussman, Howard Barnstone, Diana Tobin, Michael Hyson, Sara Levine, Claire Furman, Evelyn Tobin, Vincie Di Baldi and Henrietta Cohen.

K. D.

* * *

New York University Holds Spring Music Week

The Spring Music Week held by New York York University in coöperation with the College of Fine Arts culminated on April 28 with a concert at the Washington Square College, featuring a string orchestra conducted by Martin Bernstein. One of the numbers was the first performance (from manuscript) of Philip James' suite for strings. This is made up of Preamble, Musette and Interlude and Fugue. This sequence is arresting for its thematic interest, melodic fertility and expert workmanship. It was given an excellent performance and won rounds of applause. The program also held the first American performance of Georg Philip Telemann's Sea Suite, edited and revised by Mr. Bernstein. This is nine episodes, picturing various classic deities of the deep. It is vivid tonal portrayal and had a deserved success. There were also numbers by Vivaldi, Mahler and Hindemith. The orchestra has a smooth, well amalgamated tone and proved obedient to Mr. Bernstein's behests.

Previous events in the festival were a concert by a string quartet and a Handel program by the string orchestra under Mr. Bernstein.

R.

I See That

The SS. Rex, leaving New York on April 28, carried Elisabeth Rethberg and Giovanni Martinelli, as well as Artur Bodanzky and Giulio Setti, all of the Metropolitan Opera.

* * *

Rafaelo Diaz and Lucie Rosen, thereminist, gave a concert at the Hotel Plaza, New York, on April 19 for the benefit of charity work being done by St. George's Church.

* * *

The two-piano program of Frances Hall and Rudolph Gruen sent out every Sunday from WEAF, tomorrow (May 6) will consist of Handel's Courante; Les Berceaux, Fauré-Hall; and the ballet from Debussy's Petite Suite.

* * *

Meta Birnbach, dramatic soprano, is under the management of Betty Tillotson Concert Direction for 1934-35.

* * *

Alma Michelini, soprano, will sing at Silver Bay, on Lake George, N. Y., August 19. On May 2 she was heard in New York with the Columbia Opera Company as Santuzza in Cavalleria Rusticana.

* * *

Charles Stratton will be a soloist in Haydn's The Creation on May 11, during the Plattsburg (N. Y.) Music Festival. Another engagement on the tenor's schedule is an appearance before the Seven Arts Club, Jackson Heights, N. Y.

* * *

President and Mrs. Roosevelt and their guests at the White House heard a program on April 24 by the National Symphony Orchestra (Hans Kindler, conductor) with Cyrena Van Gordon, soprano, as guest soloist.

* * *

The SS. Paris, leaving New York on April 28, carried Col. Wassili de Basil, manager of the Monte Carlo Ballet Russe, with Mrs. de Basil and fifty members of the Ballet Russe; also Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra.

* * *

Guy Maier, pianist, sailed for Europe on April 28.

* * *

The 950th students' concert of the New York School of Music and Arts (Ralfe Leech Sterner, director) was given on April 26. These weekly concerts will continue all summer.

Broadcast Programs Are Feature of Musical Activities in Australia

Eminent Artists and Conductor Heard in Sydney Concerts—Eisteddfod Plans Announced

SYDNEY, AUSTRALIA.—Under the management of Hugo Larsen, Leff Pouishnoff, pianist, and Horace Stevens, bass baritone, are touring Australia. The season opened in Melbourne on March 1. Included in their itinerary is a performance with the Philharmonic Society and the symphony orchestra, under the baton of Prof. Bernard Heinze. The Sydney season extends throughout the month of May at the Town Hall, when the programs presented will include compositions by Chopin, Beethoven, Liszt, Mozart, Glazounoff and Scriabin.

Under the direction of Wanda Aldrovandi, the weekly broadcasting of grand opera is maintaining a high standard. Faust, sung in English, with an all-Australian cast, had an excellent performance. Molly de Gunst, lyric soprano, delighted the listeners in her portrayal of Marguerite. Lionello Cecil as Faust sang with artistry. Alfred Cunningham as Valentine and Walter Kingsley as Mephistopheles sang well.

Of musical interest was the production for the first time in Australia of Mascagni's Iris and Catalini's Lorelei. The beauty of both operas appealed to the public. The artistry of the soloists was outstanding. The chorus and orchestra under the baton of the conductor, rose to inspired interpretations.

AUSTRALIAN BROADCASTING BAND

The farewell concerts of the Australian Broadcasting Commission Military Band, under the direction of Capt. H. E. Adkins, director of Kneller Hall, London, were given at the Town Hall. The hall was crowded for the matinee and evening concerts. It was estimated that nearly 2,000 people were turned away. The band, which has been touring Queensland and centres of N. S. W., has become efficient and the programs chosen appeal to the audiences, who showed their appreciation by remarkable enthusiasm. Henri Penn, pianist, of the Melbourne Conservatorium received recalls for his reading of Schumann's A minor concerto with the band and responded by playing his composition, Caprice. Capt. Adkins, in his farewell speech, expressed thanks and appreciation of the playing of the Australian Band which he had the honor to conduct. The band left for Melbourne, giving broadcast concerts at the Town Hall and in the principal towns of Victoria.

Elsa Stralia, soprano, has returned after eight years' absence to tour Australia. She is to take the leading part in Charell's White Horse Inn, and later will give recitals for the Australian Broadcasting Commission.

Helmuth Hoffman, German pianist, who has been touring New Zealand and Java, is giving radio recitals under the auspices of the Australian Broadcasting Commission. He visited Java at the invitation of the Kunstkring Society and while in New Zealand gave twenty recitals in addition to broadcasting. At his first recital in Sydney, when he revealed fine musicianship his offerings were Chopin's nocturne F major, etude in C sharp minor, Rachmaninoff's Polchinelle and Paderewski's Theme Varie.

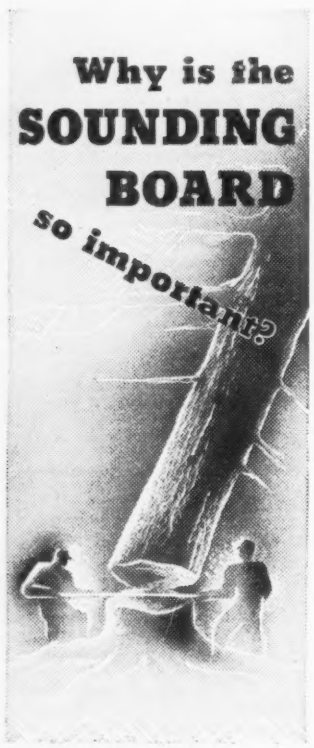
The Musical Association of New South Wales has arranged a reception in honor of the delegates to the Easter Conference of the Musical Council of Australia, which represents the Musical Association of Western Australia, South Australia, Victoria, New South Wales and Queensland. A reception will also be given at Farmer's Hall on June 5, when the guest conductor Sir Hamilton Harty, and Edgar Bainton, newly appointed director of the State Conservatorium, will be guests. The 1934 concert season will include a series of orchestral concerts conducted by Sir Hamilton under the direction of the Australian Broadcasting Commission. The vocalist engaged is Laelia Finneberg, Irish soprano.

CITY EISTEDDFOD PLANNED

Preparations for the 1934 City of Sydney Eisteddfod were launched at a meeting in the Town Hall, when the president, the Lord Mayor, Alderman H. L. Parker, presided. Many leading citizens and musicians were present. Roland Foster of the State Conservatorium, honorary organizing director, reported that the function was to be on a much larger scale than last year. Many valuable trophies were promised. Among the donors are a shield and a check for £100 from the Sydney Morning Herald; the Associated Newspapers are donating a prize for grand opera; Dame Clara Butt, for contraltos; Lionello Cecil, for tenors; Elsa Stralia and Dr. Henty Smallpage, for other groups.

Roland Foster was a guest of the Music Lovers Club, Palings Buildings. In his talk to the members, entitled Personal Reminiscences, he contrasted the programs of thirty or forty years ago with those of today.

ELIZABETH PLUMMER.



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THE INSTRUMENT OF THE IMMORTALS

Fusing Three Arts to Form Single Means of Interpretative Expression

John Bovingdon, Poet-Dancer, Tells of His Ideals of Programs Uniting Appeal of Various Media

Three arts may be welded to form a medium of expression more definite and complete than any offered as a separate unit. Such is the contention of John Bovingdon, poet-dancer, who has put this theory into practice in his own programs, where the spoken line and the line of gesture and movement have been blended with music to present interpretation of increased plasticity and scope.

Asked how he had come to conceive of this combination of arts, Mr. Bovingdon said, "I began my career as a dancer about ten or more years ago. In my work I aimed toward the functional rather than toward the æsthetic. My art was gauged for depths of fundamentals, rather than for merely titivating the vision of my audience and creating a pleasant surface impression.

"Employing the dance as a form of serious emotional and intellectual expression, I began to analyze all the elements of a dance program. I saw the music not merely as an accompaniment, but as a 'prop' on which some dancers were wont to rely to sustain weakness in their own performance.

"I came to the conclusion that the dance, if worthily projected, was an art of sufficient strength and effectiveness to stand alone, without dependence upon musical background.

"Accordingly, I made my programs without music, conceiving each number as a unit of art, executed with such clarity that the audience could receive the full force of the impression I meant to create, undistracted by anything external or irrelevant.

INTERPRETING VITAL IMPRESSIONS

"Having proved to my own satisfaction—and, I may add, to the satisfaction of my audiences in many countries—that the dance needed no extraneous support, I continued without benefit of the tonal Muse for some time.

"I first set out with the purpose of investigating the religious dances of various countries. These I studied carefully, assimilating their individual motions and effects. As I continued my travel and studies, I became increasingly aware of the necessity of bringing to the audience the influences, other than those I was portraying, that, in reality, were the fundamental causes of the scenes I was depicting. To have them not only see clearly that incident as interpreted by my dance, but to compare that incident with those going on outside, and beyond.

"One day chancing to pick up a volume in a small book stall and opening it at random I read the following line: 'No outside experience is completely registered on the inner consciousness unless it is conveyed through at least two senses.' I pondered. Then I saw how that fundamental principle would apply to my dance. Motion and sound.

"It came to me more strongly that the joining of motion and the spoken word might give me that broader means of expression toward which I was striving, if it was combined with music.

"Hence my immediate desire to seek for some way that music might be brought into my dance, not as an accompaniment but to collaborate with it. Thus, I speak and dance a particular incident in American life, while the music is composed to depict related incidents going on outside. This whole thing is so complete in itself that it is outstanding.

MUSIC, WORD AND DANCE LINKED

"I think I can truthfully say that this combination of music, the spoken word, and dance has never been done before."

"Are the lines recited by a reader while you dance, Mr. Bovingdon?"

"No, I give the lines myself, as written by myself; and the movements of the dance and the words of the poem are equal factors in conveying the mood or picture I wish to project.

"Perhaps it might be best if I gave you a short demonstration, instead of a verbal explanation."

Mr. Bovingdon sprang to his feet, divested himself of coat and tie, rolled up his sleeves. There followed a dance combined with poem which literally flowed with motion. His movements show a power of muscular coördination and control, and his voice was expressive. He omitted the musical collaboration because of time, but interspersed his dance with mention of when and how this music appeared and what it did.

Mr. Bovingdon spent two and a half years in Soviet Russia studying the various phases of life under the present regime. He has attempted to capture the racial characteristics of vocal timbre and quality of movement.

In his repertoire, he does not confine himself to interpretations of the New Russia, but also has a series depicting different phases in German and American life.

"Tell me again, Mr. Bovingdon, now that you have come back to music, how do you consider its effect on the dance? Can you make it clearer?"

A POLYPHONY OF ARTS

"Do not think," he explained, "that I am reassigning music to its old place as an accompaniment and background. Rather, I am employing the three arts of the dance, music and poetry in the same way that a composer would weave three themes in a contrapuntal work. All are of equal value in the score as a whole, but all are independent, although, of course, related, as themes must be to comply with the laws of

JOHN BOVINGDON
in one of his Russian characters.

polyphony. First one is dominant in the theme, then another, then two, or perhaps all three are played together.

"Thus I alternate with the three elements that make up the composite of the medium in which I am working. First the dance is dominant, then the poem, and then the music. Sometimes both the music and dance, sometimes the poem and dance, and sometimes all three. This makes a complete picture. This 'completely registers the external experience on the inner consciousness'," he smiled.

"My purpose in all this," Mr. Bovingdon said, "is twofold. I feel that people in general are not sufficiently aware of how the various elements in their own country, and in others, think and act. I want to bring home to them this thing, portrayed so clearly by my dance. And also I wish to bring to the public this newly developed type of dance, which I feel is so much more complete and satisfying than that to which the average public is accustomed."

B.

Heifetz to Return from Europe for Broadcast

Jascha Heifetz, between his European tour, which included his first appearance in Russia since he was sixteen, and one of South America, where he will play for the first time in June, returns to this country for one week to fulfill a single radio engagement over WEAF on May 13. The violinist had planned to go directly from Europe to Buenos Aires but the sponsors of this hour persuaded him to come home for a half hour broadcast.

Heifetz arrives May 10 on the SS. Conte de Savoia, with his piano accompanist, Arpad Sandor and Mrs. Sandor, the daughter of the conductor Leo Blech. One week later he sails from New York for South America to fulfill a tour of thirty concerts.

His European itinerary was an extensive one. In England Heifetz made sixteen records with piano for H.M.V. and also recorded the Mozart A major and Glazounoff concertos with orchestra. In Italy he appeared both in recital and with orchestra under Molinari. Castelnuovo-Tedesco, whose concerto Heifetz played, is writing a Rhapsodie Exotique for violin and piano which Heifetz will receive in Genoa before sailing.

In Budapest Heifetz met the composers Bela Bartok, Leo Weiner, and Zoltan Kodaly. Weiner immediately made an arrangement of his new suite for violin and dedicated it to Heifetz. He also intends to write a new violin concerto for him.

In Holland, Heifetz played for the first time the Vieuxtemps concerto in his re-orchestrated form. After a series of appearances in Moscow Heifetz played his first concert in Leningrad on April 24.

Robin Hood Dell Summer Concerts and Opera Arranged

PHILADELPHIA.—Another season of concerts and opera at Robin Hood Dell has been announced. The season opens on July 5 and extends through eight weeks. Details have not yet been given out, but it is understood that the Wagner operas, including the Ring dramas, may be included in the summer's program.

An agreement first had to be reached by Arthur Judson, manager of the Philadelphia Summer Concerts Association, and Romeo Cella, president of the Musicians Union of Philadelphia, Local No. 72, and then ratified by the union. This provides for the elimination of the coöperative basis of pay for the 100 musicians, which last year averaged $57.50. A flat minimum has been set which guarantees $60 a week.

Music Notes From Coast to Coast

OMAHA, NEB.—Queena Mario, in a recital of songs, was the final attraction on the current course of the Tuesday Musical Club. A group of German Lieder, another of French songs, the aria, Connais-tu le Pays?, from Mignon, and finally, two groups of songs in the vernacular, gave Mme. Mario ample opportunity for the revelation of her vocal art in all its phases. Her success with the audience was immediate and pronounced. Nels Nelson, at the piano, provided accompaniments measuring up to high standards and a brace of well played piano numbers. There was much applause and a generous offering of encores.

Ted Shawn and his ensemble of men dancers were presented at the Technical High School by the Girls' Athletic Association of that institution. Unusual as this masculine invasion of the terpsichorean realms was, it was none the less stimulating and interest-provoking, exhibiting, as it did, all the well-known finesse, subtlety, colorful contrast and high achievement that we have learned, through the passage of years, to associate with the name Shawn. Jess Meeker deserves special mention for his vital pianistic backgrounds.

Musical events at the Joslyn Memorial have recently included a program of sonatas chosen from the works of old Italian masters performed by J. E. Brill, violinist, and Cecil Berryman, pianist. The regular Sunday programs have presented Mrs. Zabriskie, Miss Leaf and Mr. Bush, organists, and, in addition, the men's glee club of Nebraska Wesleyan University at Lincoln and a cappella choir from the college at Hebron, Neb. Assisting on the various programs have been Olga Sorenson Fuss, pianist, Ruth Ganson Kynett, contralto, and George Harris Pitman, baritone.

Appearing before the Friends of Music of late have been Mrs. Harry O. Steel, soprano, Bettie Zabriskie, cellist, Edith L. Wagoner and Herbert Schmidt, of Lincoln, pianists.

J. P. D.

PHOENIX, ARIZ.—Benno Rabinof, violinist, was presented in concert at the High School Auditorium by the Phoenix Community Concert Association on March 26. Playing a difficult and exacting program, the artist displayed outstanding musicianship and technical mastery. His artistry was accorded enthusiastic appreciation by the audience. Berthe Rich furnished musical and sympathetic support at the piano.

Mrs. Cordelia Hulburd Nelson (Phoenix) was elected president of the Arizona Federation of Music Clubs at the fourteenth annual convention held here on April 12, 13 and 14. Other officers are Mrs. A. H. Kneale (Sacaton), first vice-president; Mrs. John D. Williams (Safford), second vice-president; Mrs. Howard Richardson (Florence), recording secretary; Mrs. Jack Leyda (Chandler), treasurer.

Among the highlights of the convention were the inspirational addresses given by Mrs. Abbie Norton Jamison, president of the Southern Pacific District of the National Federation, and by Mrs. H. D. Ross, organizing president of the Arizona Federation.

Business occupied Thursday and Friday mornings, Mrs. Kneale, presiding. Norma Rasbury, president of the Phoenix Musicians' Club, gave the address of welcome, to which Mrs. John D. Williams, president of the Rubinstein Club (Safford), responded.

Thursday noon, members of the official board were luncheon guests of the hostess club at the Hotel Adams. In the afternoon a tea was given at the home of Mrs. Ross for delegates and friends. The all-state musical program took place in the evening (Mrs. T. J. Prescott, chairman).

Friday afternoon, Montague Machell, cellist, and Cora Lee Machell, pianist, gave a charming recital. Dinner was served at the Country Club in the evening (Mrs. Shelton Dowell, toastmistress). Following, Otto Luening, of the University of Arizona, gave an interesting lecture on Wagner. He was assisted by Rollin Pease, baritone, singing excerpts from Wagnerian opera.

Saturday was Junior Day. A business meeting presided over by Marjorie O'Gran, state contests, luncheon, and the all-state festival program followed one another in close succession, directed by Mrs. John R. Newcomer, state junior chairman; Mrs. Dixie Yost, chairman of local arrangements, and Edna Macdonald (Tucson), chairman of the festival program.

Junior officers elected were Kathryn Schmidt (Tucson), president, and Dorothy O'Rourke (Phoenix), secretary-treasurer.

Over fifty students participated in the contests, arranged by Mrs. Wyllie Bickett (Phoenix). Solo winners in the various classes announced by Mrs. Prescott, auditor, were: piano, Ruth Petty (Tucson), Betty Taylor (Yuma), Patsy O'Rourke (Phoenix), Helen Bradford (Yuma) and Dorothy O'Rourke (Phoenix); violin, Edwina Rickel (Tucson), Emma Grimes (Tucson) and Andrew Frary (Tucson); voice, Janet Love (Casa Grande).

Concluding the convention was the concert by the choral department of the Phoenix Musicians' Club, directed by Montague Machell. An instrumental trio including Milton Rasbury, violin, Montague Machell, cello, and Arthur Smith, piano, assisted with two groups. Accompanists for the chorus were Cora Lee Machell, Mrs. Nelson Benning and Edith Harris (violin).

Bessie Brown, student at Phoenix Junior College, was recently awarded a voice scholarship to the Chicago Musical College.

E. S.

PROVIDENCE, R. I.—The Providence Symphony Orchestra (Wassili Leps, conductor) gave its fourth concert of the season in the Metropolitan Theatre with Edwin Orlando Swain, baritone, assisting. The orchestra presented the overture to Leonore, op. 72, No. 3 (Beethoven) and symphony No. 4 (Tschaikowsky) with telling effect. There was great unanimity of the various choirs and the excellent leadership of Mr. Leps was felt as never before. Variations on a Pious Theme (Foote) had its first hearing in Providence. Mr. Swain sang Wotan's Farewell and the Magic Fire Scene from Die Walküre (Wagner) with dramatic fervor and artistry.

Under the direction of Dr. Serge Koussevitzky, the Boston Symphony Orchestra gave the final concert in its series at the Metropolitan Theatre. The playing was brilliant at all times and marked a fitting close to the performances of the season. Concerto grosso No. 12, for string orchestra (Handel), Afternoon of a Faun (Debussy), orchestral fragments from Daphnis and Chloe (Ravel), and symphony No. 5 (Tschaikowsky) constituted the program.

The annual concert of the Monday Morning Musical Club was held in Memorial Hall for the benefit of its Music Students' Loan Fund, the Providence Public Library and other club activities. The program was enjoyable and contained the allegro from the trio in D minor (Arensky), played by Dorothy Joslin Pearce, pianist, Ruth Moulton, violinist, and Louise Waterman, cellist. A group of contralto songs were the offerings of Marjorie Atkinson; while Elizabeth Congdon, pianist, played nocturne (Phillip), etude, op. 7, No. 4 (Stravinsky) and fantaisie in F minor (Chopin). Francis Waterman Stockwell, soprano, presented a delightful group of songs accompanied by Signe Nordin Leuring; and there was a vocal ensemble, consisting of Sarah Henley, Hazel Lenberg, Marion Lovell, Marjorie Atkinson, Helen Moran, Irma Howe, Ruth Nichols Phillips and Ruth Vining Wilks, directed by Julia Gould and accompanied by Marion McGregor.

The Community Concert Association (Mrs. John Nicholas Brown, president) presented Lucrezia Bori, soprano of the Metropolitan Opera, assisted by Frederick Bristol, pianist, at the concluding concert of the season in the Metropolitan Theatre. This was a delightfully entertaining concert. The beauty and velvety richness of Mme. Bori's voice and her charming appearance in the costume of a French peasant, also of a Spanish lady, elicited storms of applause. Mr. Bristol not only accompanied but also appeared as soloist.

President's Day at the Chaminade Club brought Olive Mary Appleton, coloratura soprano, and Leo Litwin, pianist, for a recital in the Plantations Club Auditorium. Miss Appleton was pleasing in her songs for her voice is true and pure. Mr. Litwin played with accuracy, speed, and careful attention to clarity and phrasing.

The Chopin Club celebrated President's Day with a musicale in the auditorium of the Providence Plantations Club. Mrs. Winifred Gallegher, soprano, accompanied by Emma Winslow Childs, opened the program and her high light voice was particularly well disclosed in Morning Song (Henschel) and Widmung (Schumann). Sonata for cello (Boellmann) was given a smooth presentation by Edwin Stuntzner, cellist, and Gertrude Joseffy Chase, pianist. Dorothy Horan, contralto, was particularly happy in her choice of songs which displayed the warm rich tones of her voice; Ruth Tripp accompanied. J. Thomas McQuade, pianist, closed this interesting program with several numbers, every one of which was musically played and gave satisfaction.

B. N. D.

TOLEDO, O.—The presentation of J. S. Bach's Mass in B minor by the Toledo Choral Society brought the Sunday afternoon concert series at the Museum of Art to a close.

One critic rated the presentation "one of the most impressive ever given" by the society. Mary Willing Megley, conductor, directed the chorus. Soloists were Ida Frances Best, Marian Coquillard Seiger and Frances Roe Wandel, sopranos; Norma Schelling Emmert, contralto; Wellington F. Butler, tenor; Edgar E. Emerson, bass-baritone.

The work was sung in Latin with organ and two-piano accompaniment by John Gordon Seely, Ethel Kimbell Arndt and William Hosler Rhoades.

Other concerts in the Sunday series were offered by the elementary school orchestra of fifty-seven youthful musicians, conducted by Mathilde Burns, and the Lutheran choir of St. Paul's Church (William H. Engelke, conductor).

Two evening programs were given in the season's series of Epsilon Chapter, Mu Phi Epsilon. Mary Lou Brandow and Marana Baker, pianists, Dorothy Shadle, soprano, and Florence Fisher Miller, violinist, played at the first musicale. The second was presented by Frances Latta and Elinor Riedel, pianists, Dorothy Jackson, soprano, and a trio including Beatrice Bailey, violinist, Elizabeth Walker, cellist, and Patricia H. Souren, pianist.

The Monday Musicale gave its annual concert at the University of Toledo auditorium in April. Soloists were Corinne Rider-Reed, soprano, and Charlotte Ruegger, violinist. The Monday Musicale string ensemble and vocal ensemble presented several selections.

F. J.

TRENTON, N. J.—The Mercer County Health League presented Goeta Ljungberg, soprano, in a benefit concert for Camp Rotary at the War Memorial Auditorium. The program consisted of three operatic arias, a group of German songs, several English and Swedish songs sung with artistry and tonal beauty. The accompanist was Kurt Ruhrseitz who also appeared as soloist in a Bach fantasia and fugue. Mme. Ljungberg favored the audience with several encores in response to its enthusiastic applause.

The Trenton Choral Art Society, under the direction of Alexander McCurdy, Jr., gave the Dvorak Stabat Mater during Holy Week, accompanied by the Trenton Civic Orchestra. The following soloists participated: Olive Marshall, soprano; Marguerite Barr, contralto; George Lapham, tenor; Ammon Berkheiser, bass. The orchestra under the direction of Henri Elkan opened the program with the playing of the overture to Rienzi by Wagner. Mr. McCurdy proved himself to be a thoroughly capable choral conductor.

The Aeolian Choir gave its spring concert under the leadership of Martin Mayer with Robert M. Crawford, baritone, as assisting artist. The choir sang the usual type of chorus program numbers. Mr. Crawford, who was well received, sang a group of Brahms in addition to several other groups. Encores were demanded and Mr. Crawford willingly responded. Arthur Peterson was at the piano for Mr. Crawford and Mrs. Ewing Pierce was the choir accompanist.

F. L. G.

John Warren Erb Schedules Concerts

John Warren Erb has an active schedule of concerts in addition to his regular lectures and administration duties at New York University and at Lafayette College, where he is director of the department of music. Outstanding among these events was the concert of the Symphonic Orchestral Society of the department of music education of New York University, held in the university auditorium on April 19. The program consisted of Gluck's overture from Iphigenia in Aulis, the fifth symphony of Beethoven and the piano concerto in A minor of Grieg, with Alberta Masiello as soloist.

Dr. Erb conducted this same orchestra of sixty-five players in a concert at the Scottish Rite Temple, Newark, N. J., on April 27. The group also will appear under Dr. Erb's baton with Frank Adams, organist, as soloist, at Wanamaker Auditorium, New York, on May 5.

The Lafayette Glee Club, of which Dr. Erb is director, gave its home concert on April 12 and will close its season of musical activities with a vesper service in Colton Memorial Chapel on May 20.

Dr. Erb is also conductor of the musical Arts Chorus, an organization of seventy-five mixed voices of Easton, Pa. This chorus gave a concert in Easton on April 24, and will be heard in Stewartsville, N. J., May 2; Washington, N. J., May 6.

He appeared as guest conductor with the Easton Symphony Orchestra on April 15.

The Music Club of Passaic, N. J., has engaged Dr. Erb for a lecture-recital on May 14. Dr. Erb is a pupil of Dr. Felix Weingartner, with whom he has spent the last five summers in Basel, Switzerland.

BORIS KOUTZEN,

violinist and composer. Mr. Koutzen's trio for flute, cello and harp will have its first performance at the Town Hall, New York, on May 8, on the program of Barrère-Salzedo-Britt. The work has been written for and dedicated to these three artists.

Kurenko in Boston and Washington

Maria Kurenko, Russian soprano, recently gave a program with the Chamber Music Society of Boston, singing Tschaikowsky songs. On April 29 Mme. Kurenko gives a recital in Washington, D. C., at the National Theatre.

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Chicago Symphony Orchestra To Give Series at Exposition

Ten Weeks of Concerts Announced Under Stock and DeLamarter This Summer—Spring Events Include Program by Woman's Orchestra, Choral and Students' Lists

CHICAGO.—An announcement that brings much joy to Chicago's musical fraternity is the engagement of the Chicago Symphony Orchestra for a series of concerts at A Century of Progress. Swift & Company are to sponsor the programs, extending over ten weeks, in the Swift Theatre at the World's Fair. The season begins July 1 and Dr. Frederick Stock will conduct the beginning half and when he leaves for his annual summer vacation he relinquishes the baton to Eric DeLamarter. Arrangements are also being made for guest leaders to direct the orchestra for short periods. Afternoon and evening concerts are to be given daily.

SACRED CONCERTS AT ORCHESTRA HALL

The second annual sacred concert by the combined boy choirs of the Episcopal church of Chicago took place in Orchestra Hall on April 22, under the direction of the Chicago Choirmasters' Association. The house was sold out and the program was devoted to church music, including works by Luther, Arcadelt, Praetorius, Bach, Franck, Handel, Mendelssohn, Webbe, Gretchaninoff and Matthews. The huge choir was directed by Roger Tuttle, president of the association and choirmaster at St. Bartholomew's Church. Stanley Martin officiated at the organ and Robert R. Birch and James F. Millerd, pianists, gave added support. Preceding the concert, which was delightful from beginning to end, Mason Slade, organist and choirmaster of St. Peter's Church, played a short recital.

WOMAN'S SYMPHONY IN BENEFIT PROGRAM

That the work of the Woman's Symphony Orchestra and its conductor, Ebba Sundstrom, is fully appreciated by Chicagoans was evidenced by the large audience that attended the orchestra's benefit concert at Orchestra Hall, on April 23. The concert was varied and brought the first hearing of Hazel Felman's setting of Carl Sandburg's poem, Good Morning, America. In this the orchestra was assisted by Mina Hager, contralto, as soloist, and the International Singers. Miss Felman's music matches well Sandburg's poem. The musical structure is modern in its idiom and is knitted to the words so that the rhythm and cadences of the poem are well reflected in the music. The novelty was superbly interpreted by orchestra, chorus and soloist.

The program opened with the Weber Oberon overture, which was followed by the Haydn-Brahms Variations. Miss Sundstrom, who conducted all the symphony numbers from memory, has developed this orchestra into a first-class organization that really deserves the support it has received during the present season. Besides singing the Felman music with telling effect, Miss Hager gave a good account of herself in her solos.

The real treat of the evening, however, was the performance of the Mozart concerto in E flat for two pianos by those two-piano wizards, Guy Maier and Lee Pattison. At the conclusion they received such a demonstration as to make necessary the adding of two encores—the Coronation Scene from Boris Godounoff and the duo's arrangement of Turkey in the Straw.

BERTHA OTT PRESENTS CONTEST WINNERS

The third concert of the season presenting winners of the Society of American Musicians contests, took place at Kimball Hall on April 24, under the direction of Bertha Ott. Charlotte Durkee, cellist, Leonard Balsamo, tenor, and Burton Lawrence, organist, who won first place in their respective classes, were the soloists. All deserve more than a passing word for their work, which indicated that the standard of young talent in this community ranks high. Each participant came in for his share of the audience's approval and was efficiently launched on his career.

ZELZER INTRODUCES YOUNG ARTISTS

A joint recital by Ezra Hartman, cellist, and Rose Lenora Chircus, pianist, at the Chicago Woman's Club Theatre on April 21, was present by the Harry Zelzer Concert Management.

DANCE RECITAL AT PEOPLE'S PLAYHOUSE

Fara Krasnopolsky, native Russian and member of the first studio of the Moscow Art Theatre under the direction of the daring modern Vachtangov, gave a varied range of dances in costume on April 22, at the People's Playhouse of the Jewish People's Institute. This was one of the celebrity concerts under the direction of George H. Shapiro.

DE PAUL GIVES SECRET OF SUZANNE

The Little Theatre of De Paul University was packed on April 25 when Wolf-Ferrari's Secret of Suzanne was presented by the School of Music. Joan Arthur, a full fledged professional, assumed the title rôle and delivered it in a manner entirely to her credit. She is a clever actress, knows how to enunciate the English text and made a hit with her listeners. Ray Olech has a sonorous baritone voice, which he uses with marked artistry. He, too, knows how to project the words and by his antics he kept the audience in laughter throughout the charming opera. Norman Gottschalk rounded up the cast as the dumb servant, Sante.

Preceding the opera, the Brahms quintet in F minor was well played by Edward Gradman, Leon Stein, Morris Agres, Leonard Krupnick and Rose Saron. The same program was repeated on April 28.

LOUISE ST. JOHN WESTERVELT CONDUCTS CHORUS

Judging from the large audience which practically filled Kimball Hall on April 25, the Columbia School Chorus is as popular today as during the era of prosperity. The Columbia School, which moved recently to the far North Side, is perhaps not one of Chicago's largest schools, but its standards of musical education have always been high. Louise St. John Westervelt, conductor of the Columbia School Chorus, has always maintained this with the woman's chorus. She annually presents unhackneyed programs and Chicago is indebted to her for the first hearing of many unusual choral numbers. At the concert under review the chorus distinguished itself. Every choir was well balanced, the voices fresh and luscious, but what is worth singling out was the clear diction and the musicianship of these young women. They sang Bach as well as they did old numbers by Petri and Douglas and were as efficient in the interpretation of French folksongs as of Italian, German, Russian and American folk lore. Miss Westervelt is an excellent drillmaster and her singers reflected her careful and able guidance.

Raymond Anderson, violin, Jeuel Prosser, contralto, and William Hughes, pianist, with their solo numbers, added in making the evening highly enjoyable.

YOUNG AMERICAN ARTISTS SERIES

Jessie B. Hall presented in her Young American Artist Series on April 25, at Curtiss Hall, Addison Jones, a pianist, unknown here. He had built a lengthy and difficult program which he delivered in a manner above the ordinary. Mr. Jones is a gifted young man and played Bach, Hummel, Chopin, Liszt, Stravinsky, Poulenc and Jones numbers with an understanding of piano literature far in advance of his years.

SIGMA ALPHA IOTA SPONSORS PIANIST

Omega chapter of Sigma Alpha Iota presented Elsie Alexander, pianist, in recital at Lyon & Healy Recital Hall on April 25. This artist, who ranks high among Chicago pianists, is not heard as often as she should be, and Sigma Alpha Iota must be congratulated on having given people an opportunity to hear Miss Alexander, whose pianistic accomplishments are many and varied. Since coming to Chicago several years ago she has given recitals which always have been counted among the musical events of the season.

PAUL LONGONE HERE

Paul Longone, general director of the Chicago Grand Opera Company, came to Chicago this week on behalf of the company he so well headed last year and held several conferences with George Woodruff, president, who presided at a board meeting of the company. Plans were discussed for next season's opera.

MUSIC AT THE FAIR

At the present writing it looks as if music will play an important part at the 1934 World's Fair. Even though the various projects are from local enterprises, musically inclined visitors can rest assured that this summer they will have no cause to complain. As already reported, the Chicago Symphony Orchestra will function under the auspices of Swift & Company; the Detroit Symphony-Orchestra is reported engaged to give concerts in the Ford Building; Gennaro Papi has been selected as musical director of the Italian village; Thaviu of the Streets of Paris, and several other exhibitors are contemplating presenting musical attractions to advertise their wares.

AMERICAN CONSERVATORY NOTES

Henry Jackson, piano student of the conservatory, was presented in a recital in Danville, Ill., on April 26.

The Allen Spencer Musical Club held its April meeting at the conservatory on the twenty-fourth. Mr. Spencer gave an interesting talk, his subject being Tone, and Pearl Appel played the Brahms B flat concerto with Mr. Spencer at the second piano.

Recent engagements of Mary Frances Averill, soprano, pupil of Charles La Berge and Louis K. Willhour, include a costume recital at First Methodist Church, Beloit, Wis.; costume sketches at Olivet Men's Club, Columbus Wis.; dramatic sketches at the premier concert of the Morgan Park Gleemen, Morgan Park, Ill.

The Delta Omicron fraternity presented Beatrice Banfil, soprano, student of Karleton Hackett, and Dorothy Rowe, pianist, pupil of Allen Spencer, in a joint recital at the Kimball Building on May 2, for the benefit of the scholarship fund.

John Thut, tenor, and Ethel Munday, pianist and accompanist, were heard in a Sunday afternoon musicale at the dormitory on April 22.

Bernice Brown, contralto, student of Esther Goodwin, and Marion Lillroth, pianist, pupil of Ruth Alexander, appeared in a joint recital at the Studio Theatre on April 26. Vera Borchert was the accompanist.

Ethel Evensen, Eileen Bowman, Mayme Stillerman, Ruth Congdon Hoepe, Dorothy Coski, Pauline Collender Hague, Jeanette Lungren, and Miriam Ulrich, piano pupils of Edward Collins, were heard jointly with voice students of Elaine De Sellem at Kimball Hall on April 28.

Louis Laughlin, pianist, pupil of Allen Spencer, is appearing in a series of recitals on the Pacific Coast during April.

Herman Clebanoff and Fritz Siegel, violinists and students of Scott Willits, are members of the Lane Tech High School quartet, awarded first place in the National High School contest held during the recent supervisors' conference.

Henry Jackson, pianist, appeared in joint recital with Alice Mock at the Lake Shore Athletic Club on April 15. Mr. Jackson was presented in recital in the Winnetka Community House on April 9.

Burton Lawrence, organ pupil at the conservatory, and winner of first place in the organ division of the Society of American Musicians contest, appeared in recital at Kimball Hall on April 24 under the direction of Bertha Ott. On April 22 the American Guild of Organists sponsored a concert at the Glen Ellyn Congregational Church where Mr. Lawrence is organist and director. On this occasion the choir sang the fourth movement of the Red Sea, a choral symphony written by Mr. Lawrence. This young organist appeared as accompanist for the In-and-About Chicago High School Chorus heard in the Auditorium Theatre on March 11.

Dora Lyon, mezzo-soprano, formerly a student of Karleton Hackett and director of the voice department at Miami University, Oxford, O., gave a recital in the school auditorium on March 23. Allene Herron, formerly a piano pupil of Rudolph Reuter and also a member of the music faculty of the university, was the accompanist.

Betty Camrose and Beatrice Goldman, piano students of Allen Spencer of the faculty, and a number of pupils from the dramatic art classes of Esther Sachs gave a program at the Hines Hospital on April 8.

RENÉ DEVRIES.

Sigma Alpha Iota's Initiation and Banquet Held in Chicago

CHICAGO.—During the Music Supervisors National Conference biennial in this city, Sigma Alpha Iota sorority held an initiation and banquet for members attending the conference, at the Stevens Hotel on April 11. The initiates included Winifred Christie, pianist and Moór double-keyboard piano exponent, and Judith Waller, educational director of the NBC Chicago studios, who were made honorary members, and Mrs. Walter H. Butterfield, wife of the retiring president of the conference, and Mable E. Bray, music supervisor of Trenton, N. J., who were made patronesses. Among the conference guests were Ada Bicking of Indianapolis, Ind., Mrs. Frances Elliott Clark, "mother" of the Music Supervisors' Conference and an honorary member of S.A.I., and Frances Smith Patron, director of Music at Ponca City, Okla. Nina Shumway Knapp, Gamma province president, presided, and Mae Shepard Saunders, national vice-president, acted as toastmaster.

An enjoyable musical program followed the banquet. Miss Christie gave skillful and finished performances of the César Franck chorale and fugue and a Chopin etude on the Moór double-keyboard piano. With Amy Neill, she played the Brahms D minor sonata for violin and piano. A chorus made up of members of Chicago chapters sang three S.A.I. songs arranged for three-part women's voices by Jeanne Boyd and that composer's La Tarantella, under the direction of Lyravine Votaw.

C.

JOSEF WISSOW

appeared in the recent concert of the Pan-American Association of Composers at Town Hall, New York. Mr. Wissow played the piano part in Colin McPhee's concerto for piano with wind octet.

Marcella Geon in Operalogues

Marcella Geon was heard in one of her operalogues which she calls Conversation in Concerts, at the Friends Academy, Locust Valley, N. Y., where an audience of school students and their guests greeted her. Miss Geon has been giving a series of Wagnerian operalogues this winter, her aim being to put the layman on speaking terms with music. Recently Miss Geon gave two Wagnerian series in her New York studios—the Ring and Tristan und Isolde, and the other, by request, the Ring and Parsifal. She spoke on Das Rheingold at the Harmony Guild, New York, and Die Walküre and Das Rheingold at the Studio Club, New York. Miss Geon has also offered operalogues for children at her studios.

Christiaan Kriens to Conduct Choral Concert

On May 10 the Travelers Choral will give its annual concert in Bushnell Memorial Auditorium, Hartford, Conn., under the direction of Christiaan Kriens. The chorus, consisting of employees of the Travelers Insurance Companies, numbers 100. Mr. Kriens' orchestra of forty-five pieces from WTIC will assist. The principal number on the program is Elgar's Banner of St. George, and another performance listed is Mr. Kriens' paraphrase on Dvorak themes.

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Studio Notes

SOLON ALBERTI

Lucile Dreskel, soprano, has had an active spring season. Besides her work at the All Souls Unitarian Church, where she is soloist with Bruno Huhn, organist, she sang the Seven Last Words of Dubois at the Church of Jesus, Mary and Joseph in New Rochelle, N. Y., on Good Friday. April 17 and 18, she was soloist with the Newburgh Symphony Orchestra, in Newburgh and Middletown, N. Y., singing the aria from Charpentier's Louise. With Miles Dreskel, she is to give a recital at the State Normal School in Trenton, N. J., May 8.

David Williams, tenor, was soloist on the "Air-breaks" program presented by the National Broadcasting Company over WEAF, April 19.

Milford Jackson, baritone, sang the Seven Last Words with Maestro Benelli in Forest Hills, N. Y., on Good Friday. He was also presented in several radio programs by WNEW.

Anne Judson, contralto, was soloist with Mauro-Cottone over WMCA on April 21. She also gave a recital at the Central Christian Church, New York, April 25.

Robert Tilberg, baritone, was soloist in New Rochelle, N. Y., on Good Friday. He also is soloist at the Central Christian Church.

All these singers are from the New York studio of Solon Alberti.

A. VERNE WESTLAKE

Mrs. Alexander Graydon featured artist-pupils from the Elise Reimer vocal studio, and pianists from the Westlake class, at the fortnightly musicale of April 25 held at the New York studio of Dr. A. Verne Westlake. Elizabeth Shields sang Mon Coeur s'Ouvre (Saint-Saëns) with excellent style, and Mary Spohr, in costume, was heard in the Doll Song (Tales of Hoffmann); her coloratura singing revealed a well-controlled technic and lyric tone. The Suicidio ario (La Giaconda), Lillian Miller's vehicle, displayed her rich soprano voice, and Margaret Yule gave a fitting interpretation of Sieglinde's air from Die Walküre. Joe Casey, tenor, offered a group of songs in effective fashion, accompanied by Marie Glassmayer. Mary Cecil delighted the audience with character readings from her own book, with Mortimer Browning at the piano.

Dr. Westlake's artists were the following pianists: Fred D'Elia, who gave an excellent reading of Bach's G major prelude and fugue, showing masterful grasp in Caprice Espagnole (Moszkowski); George Armstrong, in a Chopin list, including an impromptu, nocturne and scherzo, paying due regard to the composer's intent in each selection; Frances Boyd, in a fine interpretation of Griffes' Fountains of Acqua Paolo and Leschetizky's Arabesque; and Lynne Rothman, playing a Rachmaninoff prelude, Amani Orientale and Ornstein Poeme Tragique, revealing beautiful tone and well developed technic. F. W. R.

KATE S. CHITTENDEN

Kate S. Chittenden presented a program of ensemble music at her New York studios on April 23, dilating on the several items of the program in informal manner. Her comments, always informing, were vitalized with humor, as well as intellectual worth. Schubert's Variations on a French Theme, transcribed for two pianos by Bauer, was performed by Elizabeth Lester and Dorothy Leach Stanton with tonal clarity. Sallie Possell played Debussy's Syrinx, on the flute, without accompaniment. She followed it with a scene from Orpheus for flute, known to singers as Hear Me, O Savior, Florence Hubbart playing the accompaniment. Miss Possell has good tone and phrasing. Bach's fifth Brandenburg concerto, performed by eight players, closed the program, the protagonists being Miss Possell, Hugo Fiorato, violin, and Mrs. Stanton. Mrs. Stanton, in particular, won honors for her playing of the long piano cadenza. F. W. R.

ALEXANDER RAAB

An introductory reception was given in the Raab Studio, Steinway Hall, New York, on April 22. Mr. Raab informally explained the purposes of his five weeks' Master Classes for Pianists. He emphasized the natural laws which guide him as instructor, with particular emphasis on How to Study, and What to Teach. Among those present were Doctors Westlake and Schlieder. F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

A "class concert" took place on April 19 at the New York piano studio of Frances Hall and Rudolph Gruen. The program was interesting and skillfully performed and the audience gave every evidence of enjoyment. There were both solos and two-piano numbers, taken from the compositions of Ravel, Henselt, Bach, Mozart, Schubert, Duvernoy, Poulenc, Prokofieff, Ibert, Beethoven and Chopin. The performers were Kurz Weil, Netti Buch, Sophie Vosk, Madeline Pietra, Sarah French, Leander Del Anno, Ida Glass, Lea Shaw, Marian Mossman, Rose Resnick and Emilee Putnam. G.

WINFIELD ABELL

The tenth fortnightly musical appreciation recital was given at the School for Advancement in Music, New York (Winfield Abell, director) on April 20. Those appearing were piano students of Mr. Abell, vocal pupils of Rosalind Foster Abell and violin students of Edwin Ideler, head of the ensemble department. The program purported to show the comparative progress of the composers Haydn, Mozart and Beethoven, and the performers were Minni Balzer, Willette Ockendon, Levina McClure, Ida Gitlin, Elizabeth Abell, Malcolm Langford, Sonya Levine, Claire Cornell, Katrina Munn and Dorothy Blumberg.

MAY STONE

The May Stone Snapshots, a radio hour offered by singers from the New York studio of May Stone, completed their sixteenth week of broadcasts over WHOM on April 15. Those taking part in the programs were the Misses Bruno, Cavos, Keener, Kritz, Miru, Mullen, Smith, Vadler and Zelnick and the May Stone Ensemble.

Charlotte Bruno is now a member of the Hippodrome Opera Company. On April 19 she sang Siebel in Faust and repeated the rôle on April 25. The following day she took the part of Lola in Cavalleria Rusticana.

LA FORGE-BERÚMEN

Continuing the weekly broadcasts over the Columbia system, the La Forge-Berúmen Studios again presented a program on April 18. Leonora Bonin, soprano, Lewis Wills, pianist, and Frank La Forge, composer-pianist, were heard in a program of German works, Miss Bonin lending her voice to a group of Franz and another of Wagner, and Mr. Wills contributing two groups of Schumann. Miss Bonin gave evidence of understanding of musical content, and handled her excellent voice with ease and skill. Mr. La Forge added to the artistic ensemble with his accompaniments. Mr. Wills had at his command a fluent technic and depth of emotional expression.

The program of April 25, brought before the microphone Marie Mulcahy, soprano, the piano art of Evelyn White, and Harold Dart. Miss Mulcahy's voice is well adapted to broadcasting, being produced with fluency and without apparent effort. Her interpretations were intelligent and Mr. Dart's accompaniments sympathetic. Miss White is possessed of interpretative ability and smooth technic. G.

SIBYL SAMMIS MacDERMID

On April 13, several members of the repertoire class of Sibyl Sammis MacDermid of New York were heard in songs by Hallett Gilberte. The composer was to have officiated at the piano, but was called out of town. Many invited guests heard Grace Keilt, soprano, Jeanette Cohn, mezzo-soprano, Nora Anderson, soprano, Wallace Magill, baritone, and Dorothy Baker, soprano. Each sang a group of these melodious songs, many of which taxed the skill of the young artists because of their difficulty. That they were equal to the occasion may be judged by the enthusiasm with which each number was received. Louise Haydon provided excellent accompaniments. K.

VERA NETTE

At the last monthly musicale given by Vera Nette in her New York studio on April 21, a program was presented by talent from the state of Texas: Lois Love, violinist, Martha Mathieu, soprano, and Edward Sammons, tenor. Each of these artists was heard in a number of pieces which were received with a great deal of pleasure by the guests. Among those present were Mrs. C. McLendon, Mrs. Florence Foster Jenkins, Mrs. C. H. Fischer, Rafaelo Diaz, Harold Morris, Igor Gorin, Rudolf Larsen and Mme. Cornelius Van Vliet. C.

MAX JACOBS

Max Jacobs, violinist and conductor, has opened his country home at Hampton, N. J., where he will hold a master class in violin from May to October. Throughout the summer Mr. Jacobs will be at his New York studio every Thursday.

FRANCIS ROGERS

Helen Marshall and Mordecai Bauman, who have been studying for the past three years with Francis Rogers at the Juilliard Graduate School of Music, took the parts of Polly Peachum and Captain Macheath in the recent production of The Beggar's Opera by the Morningside Players of Columbia University.

EDGAR SCHOFIELD

John Deacon, tenor and NBC featured artist, a pupil of Edgar Schofield, gave a recital at Union Theological Seminary, New York, on March 27. Mary Ina Conner was the accompanist for a program including songs and arias by Handel, Purcell, Bohm, Schubert, Leoncavallo and Branscombe. Juliet and Dorothea Garrett, also students of Mr. Schofield, were heard in a program at the same auditorium on April 10. With Harold Genther at the piano, they sang items by Scarlatti, Handel, Pierné, Charpentier, Brahms, Strauss and others. Another singer from the Schofield studio, Arthur Bailey, tenor, appeared in a concert with Francis Moore, pianist, on April 22. Mr. Bailey's numbers were by Gluck, Purcell-Willan, Handel, Williams, Bantock, Rachmaninoff, Horsman, Charles, Campbell-Tipton and Branscombe. Mr. Moore's solos were pieces by Vivaldi-Bach, Gluck-Saint-Saëns and Bach-Tausig.

EDWIN ORLANDO SWAIN

Edwin Orlando Swain will resume his master classes in South Hampton, N. Y., on June 17. Mr. Swain's appearance as a soloist in Elijah at Susquehanna, Pa., resulted in his engagement for a recital there next season. He is to sing in Haydn's The Creation at the Plattsburgh (N. Y.) Music Festival on May 11. This will be the twelfth time he has sung at this event.

Career of Maud Key Shelton

Maud Key Shelton, soprano, is a native of Mayfield, Ky. She began her career by appearing in concert in the Middle West, and then came to New York. While here she fulfilled engagements as church and concert soloist in and around the city, and also appeared in the Shubert production, White Lilacs, an operetta depicting the life and romance of Chopin. She was associated with the Open Air Opera Company of New York, and the Eagle Grand Opera Company.

(Photo by Moffett-Russell)

MAUD KEY SHELTON

In 1930 Miss Shelton went to Chicago and sang in concert and radio until she went to Europe to extend her repertoire. She studied vocal technic under H. Knote and dramatics with Emmy Kruger. While in Europe she gave concerts in Germany, Austria and Switzerland. She has now settled in Chicago and is planning operatic appearances.

Records have been made of Miss Shelton's voice which led to affiliation with sound films. She synchronized and sang the theme song for Barbara Kent in the production of the talking picture, His Destiny. Miss Shelton has resumed radio engagements, in addition to her other activities, and she also is to sing in diplomatic circles in Washington, D. C.

Bori to End Season in Ann Arbor Festival

Lucrezia Bori will end an active concert and opera season on May 11, when she will be heard as soloist at the Ann Arbor (Mich.) Festival. Miss Bori, accompanied by the Chicago Symphony Orchestra under Dr. Frederick Stock, will sing the Voi che sapete aria from Mozart's Don Giovanni, the recitative and aria of Lia from Debussy's L'Enfant Prodigue and Depuis le jour from Charpentier's Louise.

April has been a full month for Miss Bori: 3 and 7, she appeared in the performances of Manon and Pélléas et Mélisande given by the Metropolitan Opera in Boston; 8, she gave a recital under the auspices of the Philadelphia Forum; 11, Baltimore heard her in Traviata; 15, she gave a joint concert in Carnegie Hall, New York, with Albert Spalding; 17, sang on the Community Concert Course of Providence, R. I.; 22, broadcast on the Hall of Fame hour, and 24, appeared on the Community Concert Course of Bridgeport, Conn.

On April 27 Miss Bori, as chairman of the Opera Ball, again helped the Metropolitan raise funds for another season. On May 3 and 7 she sings with the Detroit Civic Opera; on May 5, Boheme with the St. Louis Opera.

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London Spring Music Takes Spurt Following Close of Easter Holiday

(Continued from page 5)

violin concerto from Albert Sammons, so splendid that for once Delius didn't seem tedious.

—And Bax

The Royal Philharmonic Society, following the native scent, presented a novelty by Arnold Bax, who must be easily the most prolific composer in these isles if not in all Europe. The Tale the Pine Trees Knew is his latest symphonic poem, a poem without a text, or even a "tale." In other words, what the pine trees knew is none of our business; and the composer leaves us to guess whether the pine trees were Norwegian or Scotch. But the music is Keltic all right—the usual romance and mystery of the wind-swept isle in the long ago. The idiom is the same nostalgic concoction of altered chords and shifting harmonies—"mixture as before."

Busoni's Violin Concerto Heard

Alma Moodie, Australian by origin, Belgian and German by training, but as Keltic in blood as Bax, gave a remarkable performance of Busoni's problematical violin concerto and achieved a well-deserved success. The work, with its pseudo-Beethoven gestures, is hardly characteristic of Busoni except for its vagaries, but it is interesting violinistically and sets a real task to the soloist. Sir Thomas Beecham conducted.

Beecham conducted two further concerts with his Philharmonic orchestra—at the Queen's Hall and at the London Museum—and introduced by way of novelty a four-movement serenade by Freiherr von Franckenstein, Munich impresario—facile, romantic music without much pretension to profundity. For the rest he indulged his taste for pretty eighteenth-century and early nineteenth-century curios—overtures by Paisiello (Nina pazza per Amore), Rossini and Handel, and Schubert's unjustly neglected little B flat symphony (No. 5).

Unger Conducts, Osborn Plays

At a non-regular concert of the same orchestra Dr. Heinz Unger, formerly of Berlin, gave Londoners the rare opportunity of hearing Mahler's first symphony, whose characteristic combination of *naïveté* and sophistication seemed to appeal to the audience, though the orchestra was obviously struggling with the unaccustomed material. Franz Osborn, a young ex-Berlin pianist, gave a very poetic reading of Beethoven's G major symphony, and altogether the evening served to introduce two worthy newcomers to the London arena.

The recitalists have been trickling back to work. Smeterlin, the Pole, and Jacques Février, the Frenchman, both appealed to their special publics, Smeterlin with all-Chopin, in which specialty he excels, and Février with an unusual program in which Mendelssohn's Songs Without Words and Weber's A flat sonata were brought forward to stimulate jaded appetites.

Two Cellists

Two cellists, Raya Garbousova and Antoni Sala, "did their stuff" successfully, Miss Garbousova (who is to be heard in America next season) being joined by Ivor Newton in a vigorous performance of Brahms' F major sonata. Of the Haydn concerto and other cellistic war horses Miss Garbousova proved herself a brilliant amazon equestrienne.

The Brosa and the Budapest String quartets delighted their audiences at concerts which consisted of familiar classics, with the exception of Frank Bridge's very worthwhile third quartet and Stravinsky's Concertino, played by the Brosas. It would be difficult to say which of the two ensembles is better, different as they are—which speaks well for their individuality and excellence.

Winifred Cecil Sings

Winifred Cecil, American soprano, made an unusually good impression in a recital ranging from Verdi arias to Wolf songs, exhibiting an ample, even and well-trained voice of sweet quality.

For the rest, the winter season is drawing to a close—the Philharmonic's Sunday concerts have stopped, the Royal Philharmonic's subscription ends this month, the B. B. C. Orchestra's next week. But this is merely serving notice that the spring season is at the door. The London Music Festival—six concerts of the B. B. C. Orchestra, with Boult, Bruno Walter and Weingartner conducting—is scheduled for the two first weeks of May; the recitalists will multiply their activities, and above all, Covent Garden Opera House will open its doors for May and June.

New Opera by Karl Hába Heard in Prague

(Continued from page 5)

The music that Hába has written to this drama bears evidence of a remarkable talent. He has given preference to the symbolical elements of the text and produced a score full of independent meaning. Often the music does not seem to participate in the scenic events because it reflects the inner action. Avoiding comment on the momentary situation, it is dramatic rather than theatrical. This skillful evasion of shallow, realistic gestures constitutes the merit of the music as well as its fault. I cannot agree that this type of "philosophical" music is suitable to folk opera. Regarded from this point of view, the best parts of the opera are those sections which are wholly independent of the stage or which represent points of rest in the action. These comprise the preludes to Acts I and IV, Janoschik's lyrical monologue, a short forest dance with charming rhythms, the beautiful "sermon" scene and the oratorical close, with the hero's farewell and the impressive choral reactions to this.

Aside from the spiritual content of the music, one admires the transparency of Hába's orchestration, the boldness of his themes and harmonies and the artful combination of folk influences with the modern idiom. The soloists sing simple, sometimes passionate, melodic lines, and again use a declamatory "Sprechgesang."

The production was the result of careful preparation. Conductor Otakar Ostrcil put his whole soul into the task of solving the problems presented by the score. The settings (by Hofman) were colorful but rather reminiscent of picture postcards. Vladimir Tomsch sang the title rôle acceptably while the minor—quite episodical—parts were taken by the best available artists. The work found many admirers and the composer was called before the curtain with the principals after each act.

Maria Nemeth as Amelia

In Verdi's Ballo in Maschera, restored last summer, Maria Németh was featured in the part of Amelia. She was in fine form and distinguished herself by vocal artistry, deep feeling and clarity of tone. Enthusiasm increased from scene to scene, culminating in ovations at the end. The other leading rôles were also well cast. Another guest, Otakar Marak, no longer young, did Riccardo. Marta Krasova was a demoniacal, full-voiced Ulrica; the baritone Jan Konstantin, a convincing Renato.

Two brilliant restorations took place at the German Theatre. In order to interest the Czech opera-goers in the German performances, the management chose Smetana's Bartered Bride, the nation's favorite opera. No wonder that the number of hearers was uncommonly large and enthusiastic. The performance was artistically first-rate. Herbert Graf had staged the work as a rustic drama, full of unruly jollity and this gave life and vigor to the crowd scenes. The circus actors in the last act were so amusing that they were interrupted continually by spontaneous applause. Hilde Konetzni, as Marie, delighted the audience by dint of musical feeling and the beauty of her ample voice. The enchanting Edith d'Amara did the dancer Esmeralda with sex appeal and revealed a sweet voice in her first operatic part. Jaro Prohaska gave an extraordinarily well-conceived characterization of Kesal, the marriage broker. Emil Pirchan supplied new, tasteful decorations, and Adolf Kienzl conducted the sparkling and whirling rhythms with verve.

A Return Compliment

As a return compliment to the German public the Czech National Opera gave The Poacher (Der Wildschütz), which is certainly Albert Lortzing's masterpiece. It is performed outside of Germany as rarely as all of Lortzing's operas because these are so typically German popular works. But even non-German listeners could not fail to be impressed by the charming humor of this music. The Poacher is the funny story of the schoolmaster Baculus, who is said to have shot a count's buck just for the fun of the chase. He is dismissed, and his bride, Gretchen, is to try to reconcile the count, a great ladies' man. However, this task is settled by the disguised baroness, the count's sister, which gives rise to comic situations, leading of course to a happy ending. Käte Walter, Lydia Kindermann, Irene Eisinger, Josef Hagen and Hans E. Hey combined with Mordo's stage direction and Rudolf's conducting to provide a musically excellent production.

Three Important Artists

Emanuel Feuermann is doubtless one of the best cellists of the present time. His Prague début was a delightful recital of a kind that is rarely heard. The program contained three great chamber music works (sonata op. 38 of Brahms, Bach's suite No. 2 for cello alone and the E major sonata of Valentini) and a series of virtuoso pieces, among them Baal Shem of Ernest Bloch. These presentations showed all the qualities of this important artist. One was amazed at his breadth of interpretation, technical skill, clarity of intonation and warm expressive tone. A high point was reached in the sarabande of the Bach suite. I have often heard this piece but cannot remember a stylistically finer delivery. The audience applauded with vigor at the close and called repeatedly for encores.

A Palestinian tenor, Segal-Rosenbach, provided an unusual occasion—a Palestinian song recital in a concert organized by the central organization for propagation of Jewish culture in Czechoslovakia. The first part was devoted almost exclusively to Joel Engel, the most popular composer of Palestine, where he died in 1927. The other half of the program consisted of Hebraic art songs of several authors, new Palestinian national songs and airs of Arabic-Yemenite character. It was instructive to observe the use of many styles to produce a national Jewish musical manner. Some compositions could not avoid the obvious device of employing typical Orientalisms as an ornament. But all the songs had a common tone—optimism. Segal-Rosenbach sang with musical understanding and won well earned applause. His accompanist, Frank Pollak, played Five Pieces for Piano by Joel Engel and Palestinian Sketches, by Stutschewsky.

Alexander Zemlinsky, formerly conductor at the Berlin Opera, now director of the Vienna Concert Orchestra, was greeted enthusiastically by a large audience as guest conductor of the Czech Philharmonic Orchestra. As is well known, his name is not to be separated from the history of Prague's musical life. Everywhere one hears about the wonderful, unforgettable performances which he gave as chief conductor of the Prague German Theatre a few years ago. The concert comprised, among other things, a grandiose reading of Beethoven's fifth symphony.

Norden to Conduct Reading Choral in Philadelphia

The Reading Choral Society of Reading, Pa., has been invited to sing at the Conference of Delegates of the Young Woman's Christian Association, in Irvine Auditorium of the University of Pennsylvania, on May 6. A Vesper Service will be held, at which

(Photo by Kubey-Rembrandt)

N. LINDSAY NORDEN

delegates from all over the United States are to be present. The Choral Society is to sing excerpts from Bach's Mass in B Minor (which they recently gave in Reading), and other selections. N. Lindsay Norden will conduct the chorus, with Carroll W. Hartline at the organ, and Chester Wittell at the piano. The Reading Choral Society has appeared a number of times in Philadelphia in the Brahms Chorus concerts and at Robin Hood Dell concerts in Fairmount Park, where they sang Beethoven's ninth symphony on four occasions.

Gabrilowitsch Conducts with Damrosch

The Detroit Symphony Orchestra with Dr. Walter Damrosch as guest conductor are to be heard over an NBC-WJZ network on May 7, when Packard presents the program from Orchestra Hall, Detroit. Ossip Gabrilowitsch, pianist and leader of the Detroit Symphony Orchestra, on whose invitation Dr. Damorsch will be in Detroit, also will direct the orchestra during the broadcast. The Orpheus Chorus, male choral group of forty voices, is to be heard.

Mme. Gardini Presents Eleonore Dilthey

Eleonore Dilthey, German opera singer, who is in this country to study with Berta Gerster-Gardini of New York, sang between acts of the recent tabloid performance of Der Freischutz which the Gardini pupils gave at International House, New York. Mrs. Dilthey sang Widmung by Richard Strauss and an aria from Tosca. Lehman Byck was her accompanist.

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Press Comments

GOETA LJUNGBERG

Goeta Ljungberg recently sang the title rôle of Strauss' Salome with the Metropolitain Opera Company in Baltimore, Md. The Baltimore Sun's headline read: "Ljungberg Triumphs in Controversial Strauss Work." The review continued: "Mme. Ljungberg plumbed the depths of the degraded character she portrayed and sang the most earfilling music of the evening. Both vocally and histrionically, she was equal to the demands placed upon her and the singing of the difficult music throughout was almost above criticism."

The Baltimore Evening Sun: "Mme. Ljungberg's conception of Salome was found to be well thought out and she projected it vividly. Large though she was, she was supple and light on her feet. Her litheness and agility in the celebrated dance of the seven veils drew particular comment. Vocally, Mme. Ljungberg was admired without reservation. She sang the difficult music with ease and high expressiveness, and her voice had clarity, depth and power sufficient to override the heaviest of the orchestration."

The News and Post: "Goeta Ljungberg, Swedish prima donna, who sang the title rôle of Salome, received at the conclusion of a spectacular performance, a record-making ovation. The production was a personal triumph for Mme. Ljungberg, whose highly perfected interpretation of the passionate Salome is an example of the most intelligent and untiring study."

Another recent appearance of Mme. Ljungberg was in a benefit concert in Trenton, N. J. The Trenton Evening Times called her "The superb interpreter of Germanic rôles"; and chronicled the fact that "She was compelled to return to the stage again and again as her listeners pressed insistent demands for encores.

"Mme. Ljungberg's program was arranged with excellent consideration for the broad qualities of her art. The melodic beauty of her voice was heard to fine advantage in the Strauss and Schubert numbers and in the beautiful aria from Lohengrin. In Santuzza's aria from Cavalleria Rusticana and later in the Vissi d'Arte from Tosca, the audience was privileged to hear Mme. Ljungberg's voice in all the richness and fullness of its dramatic power.

"Exhibiting still another vocal mood, Mme. Ljungberg sang a well chosen group of English and Swedish numbers. One of these was a transcription of an old Scandinavian dance which quickly possessed the audience with the lilting quality of its melody."

YEHUDI MENUHIN

Yehudi Menuhin appeared on April 8 with the San Francisco Orchestra under the baton of Alfred Hertz, playing all movements of three concertos—the Mozart "Adelaide," Lalo Symphonie Espagnole, and Paganini D major.

Marjorie M. Fisher, writing in the San Francisco News, said: "Yehudi Menuhin returned to the scene of his first triumphs to play for the benefit of the orchestra that had been an inspiration to him during his babyhood, the orchestra with which he made his début as a child prodigy and with which he has played on numerous occasions during the past decade as a guest artist.

"Not since the baby Yehudi played in that same Exposition Auditorium has a San Francisco audience been so moved by a demonstration of musical art. With a degree of perfection that was truly superhuman, with musical insight that seemed to discern the very essence of the music and reveal it in terms of spiritual beauty, Yehudi Menuhin brought tears to the eyes of 7,000 auditors who, although overwhelmed by a sense of awe, humility and reverence, applauded, cheered and acclaimed him the greatest violinist and one of the greatest musicians of the day. An acclamation with which this critic most humbly concurs."

Marie Hicks Davidson, in the San Francisco Call-Bulletin, quotes a speech made on the occasion: "'We cannot remain unmoved or uninspired by his example,' said Richard M. Tobin, president of the Symphony Association, in presenting to Yehudi a wreath of laurel leaves entwined with royal red ribbon, and a book plate for the library which, next to his well beloved violin, is Yehudi's joy. 'Yehudi is San Francisco's most distinguished citizen,' continued Chairman Tobin, 'and probably the greatest musician in the world.'"

Alexander Fried in the San Francisco Chronicle: "Yehudi Menuhin left with an audience of his fellow citizens yesterday afternoon at the Civic Auditorium a standard by which all violin playing in San Francisco will hereafter be judged.

"Chuckles of wonderment chased formality from the features of the players of the San Francisco Symphony and of their leader, Alfred Hertz. Yehudi in the prodigious Sauret cadenza showered runs, trick notes and double stops upon their dazzled ears as fireworks shower the night with shock upon shock of brilliance.

"The essential marvel of the mature Yehudi is that he is at once a virtuoso of the hand and an artist at heart."

A telegram was received by Evans & Salter, managers of Yehudi Menuhin: "Of all the Menuhin appearances here, this was the most glorious. The audience which jammed the huge Civic Auditorium shouted thunderous applause, ovation upon ovation interrupting the orchestra several times. Laurel wreaths, gifts and dozens of bouquets of roses and rhododendrons were conferred upon Yehudi over the footlights. The audience stood to pay homage to Menuhin. Tobin, president of the Orchestra Association, and Rossi, Mayor of San Francisco, gratefully thanked Yehudi in the name of the city. It was an unforgettable event, and of course Menuhin played the three concertos in heavenly fashion. Again congratulations."

RUDOLPH GANZ

Rudolph Ganz, playing a reëngagement in Canton, O., received the following comment in the Canton Repository: "With a mastery of technic that was flawless, he thrilled an audience of music-lovers with a finely selected program. He is a master in the highest degree of the mechanics of his art and an artist of the finest sensibilities—highlights were the artist's grace of movement and exquisite shading in the Chopin renditions and the terseness and brilliance of his interpretation of the masterful Schumann sonata." Commenting on his appearance in that city, the Erie (Pa.) Daily Times said: "The audience thrilled to the brilliant performance of the master pianist. Artistic judgment, admirable taste and keenest perception marked the entire performance."

The Philharmonic Society of New Orleans, La., has many times since 1908 presented Rudolph Ganz in recital as soloist with the symphony orchestra and in joint recital. Late in February the society heard Mr. Ganz in a concert, regarding which the New Orleans State wrote: "Ganz is a pianist of admirable restraint and variety. The strength and gentleness of his interpretations seemed in every way excellent. He controlled and contrasted his melodies with enough expressive power and sensitiveness to balance his own fine technic against the composition played, without subordinating either."

AROLDO LINDI

Aroldo Lindi has been appearing in San Francisco with the San Carlo Opera Company. Following his singing there of the title rôle in Otello, Redfern Mason said in the San Francisco Examiner: "Aroldo Lindi won a triumph for himself by his impersonation of the Moor, which he both sang and acted admirably. Otello is a part for heroes of the scene; but Lindi measured to this exacting standard."

Alexander Fried in the San Francisco Chronicle: "Aroldo Lindi's powerful singing in the title rôle stirred the great audience to remarkable ovations."

Marjory M. Fischer said: "Aroldo Lindi was a handsome Otello, and brought to the rôle a gift for intelligent characterization. He sang excellently, and his acting was motivated by thought. It never degenerated into a series of conventional gestures as operatic acting is so prone to do."

L'Italia carried: "Aroldo Lindi has almost all qualities necessary for the rôle of Otello. He is gifted with exceptional vocal qualities."

FRANCES HALL and RUDOLPH GRUEN

The recent appearance of Frances Hall and Rudolph Gruen in Erie, Pa., was chronicled in the Dispatch-Herald: "The brilliant two-piano recital given in the Anshe Hesed Temple by Frances Hall and Rudolph Gruen, who rank among the foremost two-piano artists in the world today, won the immediate acclaim and enthusiasm of the Erie audience. The celebrated musicians, each of whom is a capable soloist, have chosen this form of recital to complement each other's work. The secret of their successful playing is the very accurate timing, the perfect dovetailing of their work played in unison."

The same article mentions the "flawless swinging rhythm," "faultless interpretation," and "consummate skill of the pianists." Also a "tremendous ovation" is recorded.

AUBREY PANKEY

Aubrey Pankey, American Negro baritone, now offering concerts in the Scandinavian countries, was commented upon as follows by the leading papers of Stockholm: "He has a fresh, dark, warm baritone, a calm and sympathetic presence, and fine understanding of lyrics" (Dagens Nyhster). "His singing and presentation are marked by a high culture and noble, distinguished taste. He has the gift of creating atmosphere in both poetry and tone" (Svenska Dagbladet). "He was at his best in pianissimo singing, where his voice has an unusual sweetness" (Aftonbladet).

The Oslo press also reported, in part, as follows: "Sang to an extremely good house. He is a remarkable singer. He created much interest and was a great success" (Nationen). "He had created great expectations, and we were not disappointed. He has the art of surrounding his audience with a mystical atmosphere which gives peace and enchantment" (Morgenposten). "Sang so beautifully and with so much musical feeling, and with so much atmosphere, that we saw at once we had to do with an extraordinary song interpreter" (Aftenposten). "His singing of Schubert and Strauss showed the finesse necessary for soft, lyric compositions" (Arbeiderbladet). "Pankey had a great and well deserved success. The evening was a fine artistic event, and was prolonged by encores and extra numbers" (Dadbladet).

VIRGIL FOX

A recent press comment on the organ playing of Virgil Fox follows. On April 12, when he appeared in Waynesboro, Pa., the Record Herald caption said, "Young Organist Termed Genius." The article went on: "In Virgil Fox we heard an organist who literally is a genius. He pleased a crowded church, playing Bach, Guilmant and Handel, and drew from the organ the sweetest of harmonies. His audience would not let him go until he contributed two encores. Playing The Bells of St. Anne (Russell), all the wealth of feeling this composer had intended in the beautiful, prayerful, soul-satisfying music was brought forth by Mr. Fox. One organist of much experience went into raptures over the Bach passacaglia and fugue. His pedalwork was marvelous; how he managed to pedal while negotiating the stops, and weaving the theme wondrously into the scheme, was beyond this writer. His Perpetual Motion (Middelschulte) for pedals alone was evidence of his brilliancy."

Gridley Has Active Spring Schedule

The spring schedule of Dan Gridley, American tenor, is an active one. On March 8 and 9 he sang with the Los Angeles Philharmonic Orchestra under Otto Klemperer; 21, a reëngagement with the New York Oratorio Society at Carnegie Hall, New York, when the Bach B Minor Mass was given; 28, appeared in the Bach St. Matthew Passion with the Mendelssohn Club of Philadelphia. On April 5 Mr. Gridley was a soloist in Elgar's Dream of Gerontius in Hamilton, Ont., Can., 12, in the Dvorak Stabat Mater with the Mendelssohn Club of Sunbury, Pa.; 17, soloist with the Boston Symphony Orchestra under Serge-Koussevitzky in Beethoven's ninth symphony. On May 5 the tenor will be featured in Elijah at the Ithaca (N. Y.) May Festival; 11 and 12, he is to fulfill a reëngagement at the Bethlehem Bach Festival, singing in the Christmas Oratorio and the B Minor Mass.

Granville English Works Heard

Paysage, a piano solo by Granville English, New York composer, accompanist and teacher of piano, was performed by Gerald Mirate at the LaForge-Berúmen studio musicale on April 12; Mr. Mirate also played it over the Columbia network.

The Ugly Duckling, a cantata by Mr. English, is to be performed at the Ann Arbor May Festival, also by the Young People's Chorus and Chicago Symphony Orchestra on May 11 (Eric DeLamarter and Juva Hughes, conductors). Previous performances have been at the Chicago North Shore Festival, at the Chicago Fair and in Orchestra Hall.

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Louis Robert to Teach at Peabody Conservatory This Summer

Among the members of the summer school faculty of the Peabody Conservatory of Music, Baltimore, Md., is Louis Robert, concert organist. He came to this country several years ago as a recitalist and as assistant conductor under Willem Mengelberg. Upon

LOUIS ROBERT

his arrival in America he gave a series of concerts in New York and elsewhere. Subsequently he was appointed assistant to Kurt Schindler, then the head of the Schola Cantorum in New York.

At present Mr. Robert is organist and choirmaster of the Holy Trinity Church, Brooklyn Heights, New York City; and formerly of the Temple B'nai Jeshurun of that city. He is also a member of the winter school faculty of the Peabody and the conductor of its recently organized civic chorus. As a student, Mr. Robert was awarded first prize for organ playing at the Amsterdam Conservatory; and shortly after his graduation was given the Prix d'Excellence by acclamation. He has made America his headquarters during the past few years.

Eleventh National Music Week Starts May 6

The eleventh National Music Week opens on May 6. This nation-wide celebration, which has spread to more than 2,000 cities and towns, is enlisting in the various communities not only the organizations which major in music but other groups and individuals. The movement, which is actively fostered by the National Music Week Committee consisting of heads of important national organizations, also bears the endorsement of fifty state and territorial governors, comprising the honorary committee headed by President Roosevelt. Many of these governors have issued either a proclamation or a public statement calling upon their citizens to play a part in the respective state-wide observances.

A program feature of the observance in numerous communities is the study and presentation of American music, as exemplified by recitals of organ music composed by Americans which are being given in numerous places by the local chapters of the American Guild of Organists. Several states are honoring their own native composers, as is the case in Pennsylvania where, for example, programs of music by the various composer-members of the Nevin family are being prepared in Reading, with Gordon Balch Nevin, organist, as a visiting guest artist.

Opera and oratorio performances are features of several of the Music Weeks, including those of Flint, Mich., where Martha is being presented; Pottsville, Pa., where Hansel and Gretel is being given, with a chorus of 1,000 school children; Baltimore, where Elijah is being performed under the direction of Dr. John Finley Williamson, conductor of the Westminster Choir, and Meridian, Miss., where The Messiah is to be sung by the Vesper Choir of the State Teachers College at Hattiesburg.

In several states, a state organization such as the federation of music clubs or of women's clubs is taking the initiative, as, for instance, in Illinois where the Federation of Women's Clubs is planning concerts by numerous club choruses and is giving a series of broadcasts on the purpose of the movement. The Oregon Federation of Music Clubs is an active power behind the celebration in that state, with the strong cooperation of the rural education division of the Department of Public Instruction, which planned school festivals in each county. County festivals are also being held generally in Delaware through the interest of the State Department of Public Instruction. The Federation of Music Clubs in North Dakota is signalizing the Music Week by holding its state convention during this period. The city government in Orlando, Fla., is actively sponsoring the celebration there, while in New Orleans the Association of Commerce, through its Music Committee, is the initiating body. The Blackstone Valley Music Teachers Society is actively supporting the movement in the vicinity of Pawtucket, R. I.

State-wide or district high school contests among bands, orchestras and choral groups are coming to a head with final events during the Music Week period in California, Colorado, Illinois, Louisiana, Massachusetts, New York and Ohio.

Curtis Institute of Music

PHILADELPHIA.—The graduation recital of Jorge Bolet, pianist, was held on April 16 in Casimir Hall at the Curtis Institute of Music. Mr. Bolet is a native of Havana, Cuba, and received his early musical training there. He was accepted at the Curtis Institute in 1927 and since that time has been studying with David Saperton.

For its twenty-second weekly broadcast, April 19, the Curtis Institute presented Isabel Ibach, harpist, student of Carlos Salzedo; Agnes Davis, soprano, student of Emilio de Gogorza; and Eudice Shapiro, violinist, student of Efrem Zimbalist. Miss Ibach played Impromptu-Caprice of Pierné, Chanson dans la Nuit of Salzado, La Désirade of Salzedo and Giga of Corelli. Miss Davis sang Ruhe, meine Seele of Strauss, The Sleep that Flits on Baby's Eyes (Carpenter), If I Were the Rain (Chasins), Extase (Duparc) and Green (Debussy). Miss Shapiro offered Walter's Preislied from Die Meistersinger (Wagner), Impromptu (Aulin) and Malaguena (Albeniz-Kreisler). Vladimir Sokoloff, student of Harry Kaufman, supplied the accompaniments.

The following week (April 26) the broadcast was given by Jascha Brodsky, violinist, graduate student of Efrem Zimbalist; Paceli Diamond, soprano, student of Wilhelm von Wymetal in operatic acting; Yvonne Krinsky, pianist, student of Isabel Vengerova. Mr. Sokoloff acted again as accompanist. Mr. Brodsky was heard in Après un Rêve of Fauré, Rondino on a theme of Beethoven (Kreisler), Siciliano and Rigaudon (Francoeur-Kreisler) and Spanish Dance (de Falla-Kreisler). Miss Diamond sang The Soldier's Bride (Rachmaninoff), Schliesse mir die Augen Beide (Robinson), Clavelitos (Valverde), Lullaby (Scott), My Lover is a Fisherman (Strickland) and Last Rose of Summer, from Flotow's Martha. Included on Miss Krinsky's list were Doctor Gradus ad Parnassum from Debussy's Children's Corner, Nocturne in E minor of Chopin and the atmospheric Venezia e Napoli of Liszt.

May 3, the Curtis broadcast consisted of the two-act opera, La Serva Padrona. The characters were: Doctor Pandolfo (Eugene Loewenthal), Zerbine (Margaret Codd) and Scapin, a mute (Abrasha Robofsky). The Curtis Symphony Orchestra was directed by Fritz Reiner. F.

Apollo Club of Brooklyn

The third concert of the fifty-sixth season of the Brooklyn (N. Y.) Apollo Club (Alfred Boyce, conductor), provided a wide variety of music on April 24. The Brooklyn Academy held a capacity audience. The eighty men sang, with and without accompaniment, in a manner which showed the high ideals and accomplishment under Mr. Boyce. Hadley's Hunting Song was the opening number, followed by songs taken from the original Kentucky, Irish and Russian melodies. In these there was appropriate expression and spontaneity. The Galway Piper (Davison arrangement) was especially liked. Before the Dawn, a poem by LeGallienne, set to music by W. Franke Harling, is a work of dignity, with originality. The tenor solo was sung by Price Boone, a member of the Apollo, with full-toned resonance. Horace Britt provided artistic cello obbligato. The Lost Chord, the closing number, was a fine exposition of the rich, moving music. For piano accompaniments of outstanding worth Sidney Dorlon Lowe and Charles O. Banks are to be thanked.

Amri Galli-Campi, coloratura soprano, scored in the Mad Scene from Lucia, with brilliant flute obbligato by Nicholas Laucella. Applause brought Gounod's Sing, Smile, Slumber as an encore. Her second appearance was in excerpts from Saint-Saens and Benedict and Verdi's Caro Nome. Mr. Britt displayed his polished cello art in Boccherini's adagio and finale, and praise is due Sidney Sellers for his agreeable singing of the baritone solo in The Nightingale. Coenraad V. Bos supplied exquisite accompaniments for Miss Galli-Campi, Inez Koutzen aiding also as pianist. Mr. Boyce has produced renewed animation, revivified this chorus, and deserves acknowledgment for inception and execution of superior programs in this, his first season as conductor of the club. F. W. R.

Dorothy Chapman and Claudio Frigerio to Wed

Dorothy Chapman, soprano, and Claudio Frigerio, baritone, both members of the company which is presenting grand opera at the Hippodrome, New York, under the management of Pasquale Amato, have announced their engagement. The two first met at the Hippodrome last summer when Miss Chapman sang Rosina and Mr. Frigerio the Barber in a performance of The Barber of Seville. Miss Chapman is an American, the daughter of Robert A. Chapman, manufacturer, of New Rochelle, N. Y., and the late Dorothy Hunting Chapman, who appeared in the leading rôles of many Broadway musical comedies and light operas. Mr. Frigerio is a native of this country, but was brought up in Italy. He returned to America in 1930. From 1930 to the spring of 1933 he was a member of the Metropolitan Opera Company.

Spring Festival Held in Jackson, Miss.

JACKSON, MISS.—A spring festival was held here on April 2 in the City Auditorium under the direction of J. Virgil Posey. The varied program presented a male chorus of forty voices, a mixed chorus of 125 voices, a string ensemble, a string quartet, a violin quartet, a mixed quartet, and a piano ensemble of eight players. The auditorium, which holds 5,000, was filled. As a result of this festival, the Jackson Music Association has been formed, with Mrs. Posey as directing manager. They plan a series of programs for next season, including a performance of The Messiah; a symphony and piano ensemble concert; an opera, probably Pagliacci; and a presentation of Green Pastures. R. P.

Godowsky's Comprehensive Master Classes

At the request of a group of interested musicians, Leopold Godowsky has consented to give, for the first time in many years, a series of Master Classes identical with those he originated in Vienna in 1909 as professor of the Master School of the Royal Academy. These courses will be given this year in the Steinway Building, New York, for six weeks, from June 25 to August 4.

Owing to the war, Godowsky came to America and conducted, between 1918 and 1921, similar Master courses in Los Angeles and San Francisco, Cal., Portland, Ore., Seattle, Wash., Kansas City, Mo., and Chicago, customarily held during the summer seasons. After 1921, Godowsky travelled all over the world—in China, Japan, Java, the Philippines, and Hawaii; throughout Europe, South America and the Near East—devoting his time to concerts and composing.

Original with Godowsky is this theory of the Master Classes. They include in their scope not only the Master Class for active students who may have completed their studies at various conservatories under different individual teachers, but the Listener's Master Class which is intended for those professionals or amateurs who would by intimate and intensive concentration on important piano literature, gain a comprehensive and analytical perspective on the music and Godowsky's teaching of it.

As long ago as 1891 Godowsky began to develop his pedagogical theories on weight and relaxation. He also stresses in these Master Classes the basic differentials of the mechanical, the technical, and the interpretative side of piano playing, and encourages the student in all kinds of questioning and inquiry.

There will be Master Courses for active playing students (an audition will be essential for admission into that group), for listener students, for private instruction, and for the study of Godowsky's own compositions.

Edwin T. Emery Appointed Hippodrome Public Relations Director

Edwin T. Emery, formerly associated with the late A. L. Erlanger in musical productions, has been appointed director of public relations for the New York Hippodrome Theatre and will supervise all educational, social and civic phases of the grand opera season in association with Cecil E. Maberry, Humbert J. Fugazy and Bart. T. Manfredi.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Della Benni
Virginia Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
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Nino Carboni
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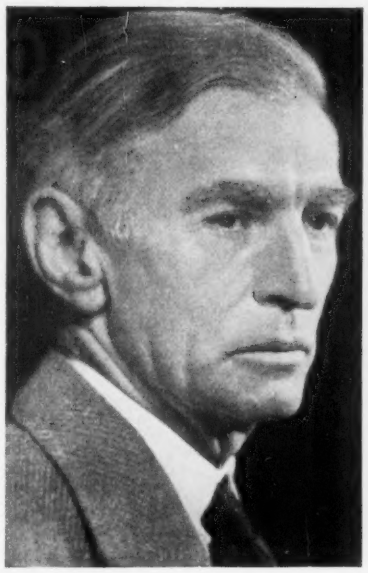

DAVID MANNES and CLARA DAMROSCH MANNES.
A dinner was given in honor of Mr. and Mrs. Mannes on May 3, at the Hotel Ambassador, New York, celebrating the incorporation of the David Mannes Music School as an educational institution by the New York State Board of Regents. The hosts were Paul D. Cravath, Walter Damrosch, Murray D. Dodge, James B. Mabon, S. Stanwood Menken, Mrs. Gilbert Montague and Walter W. Price, trustees of the school.

NINO MARTINI
is being heard weekly on the Chesterfield Hour with Rosa Ponselle and Grete Stueckgold.

RUDOLPH GRUEN,
from a sculpture by Florence Reeve, an American artist.

AT THE SUPERVISORS' CHORUS REHEARSAL
Left to right, Grace Wilson, Mrs. Frances Smith, Patron, Hollis Dann, Laura Bryant.

HONOR GROUP AT THE INITIATION AND BANQUET OF SIGMA ALPHA IOTA,
at the Stevens Hotel, Chicago. Left to right, front row: Mme. Julie Rivé-King, Mrs. Frances Elliott Clark, Mabel E. Bray, Mae Shepard Saunders and Mrs. Walter H. Butterfield. Standing: Winifred Christie, Judith Waller, Lyravine Votaw, Esther Goetz, Amy Neill, Nina Schumway Knapp. (Photo by Kaufmann-Fabry.)

MEMBERS AND GUESTS AT THE SIGMA ALPHA IOTA BANQUET,
held at the Stevens Hotel, Chicago, on April 11. (Photo by Kaufmann-Fabry.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

ROSINA AND JOSEF LHEVINNE

Beginning the First Week of July, Will Give a Six Weeks' Course for Piano Students in Santa Barbara, California